



Week 4: Erik Drebit

LESSON 16

MINISTRY EXPECTATIONS:

Strand(s): Reading and Literature Studies

Overall Expectations:

- Reading and Literature Studies – 1. Reading for Meaning
- Reading and Literature Studies – 2. Understanding Form and Style

Specific Expectations:

- Reading and Literature Studies – 1.3 Demonstrating Understanding of Content
- Reading and Literature Studies – 2.1 Text Forms

ENDURING UNDERSTANDING ADDRESSED:

- Students will know that narrative progression includes a rising action, a climax, and a falling action
- Students will know that narratives are constructed around conflicts

ESSENTIAL QUESTION(S) ADDRESSED:

- How does a story depend on conflict to generate interest and meaning?

KNOWLEDGE :

- Conflict is a driving force for narrative, which is essential for a story to progress
- Conflict creates interest and excitement in narratives
- Narratives contain one, or more, central conflict(s), which forms the basis for the plot

SKILLS:

- Reading images for narrative, using specific visual cues
- Analysing narratives for structure (in terms of conflict and the plot map)
- Journal Writing (reflecting on past events and presenting ideas in a narrative format)

DIFFERENTIATED INSTRUCTION:

- 1) *Readiness* – Students should be familiar with the Plot Map and with the story of *Romeo and Juliet*.
- 2) *Interest* - This lesson is cross-curricular (including elements of drama) and also includes discussion, visuals and written materials.
- 3) *Learning Profile/Style* – The Minds On activity is a creative and dramatic activity which will engage kinesthetic learners.

ASSESSMENT TOOLS/ STRATEGIES USED:

- Anecdotal Record of student responses during Socratic discussion (AforL)
- Descriptive feedback on student journal responses (AforL)
- Diagnostic of student understanding, derived from journal responses ((AforL)

LEARNING GOALS:

- Understand and recognize conflict in a story.
- Know how conflict is used in a story.
- Describe a real-life conflict.

<p>MATERIALS/RESOURCES/PRE-PLANNING:</p> <ul style="list-style-type: none"> • The teacher must have students' journals • The teacher must make enough copies of "Peanuts" strips (APPENDIX 16.1) for the entire class 	<p>AGENDA:</p> <ol style="list-style-type: none"> 1. "Yes, but. . ." 2. Conflict? 3. "Peanuts" 4. Journal Writing <ul style="list-style-type: none"> • Prompt "Describe one conflict in your life."
<p>MINDS ON: <i>25 minutes</i></p> <ul style="list-style-type: none"> • "Yes, but. . ." This is a variation on a classic Improv game called "Yes, and. . ." In this game, two participants attempt to carry out a scene, but can only begin every new sentence with the words "yes, but." • The teacher begins by asking for two volunteers. The first volunteer is instructed that he/she can only answer using the word "No." The teacher will then attempt to improvise a scene, but the scene will not grow because the student cannot build on any of the teacher's ideas. • The second volunteer is instructed that she/he can only answer using the word "Yes." The teacher will again attempt to improvise a scene, but this time the scene will not be very interesting, as the student will only acquiesce to the teacher's suggestions, and no plot will be formed. • The teacher explains that some conflict is necessary to create an interesting scene, and then asks for another volunteer. This time, the student is instructed to respond only with answers beginning with the words "Yes, but," allowing the scene to progress, but inserting some conflict to create interest. • Once the game has been successfully demonstrated, the teacher will ask for more volunteers, and will have them perform "Yes, but. . ." scenes in pairs. • Once the game has been played a few times, the teacher will debrief the activity, explaining that the "Yes" game was unsuccessful, as it featured no conflict (and as such could not generate an interesting plot), and the "No" game was unsuccessful as it did not use conflict to build a story (instead it prevented a story from being created). 	
<p>ACTION: <i>35 minutes</i></p> <ul style="list-style-type: none"> • Socratic discussion on conflict in storytelling. • Making a direct link to the Minds On, the teacher describes conflict, and how it is used in storytelling. The teacher must draw distinctions between smaller conflicts which occur within a story, and the "central conflict," which often guides the plot of a story. <u>Romeo and Juliet</u> can be employed as an example (smaller conflicts include Paris and Romeo's vying for Juliet, and their fight in Act V, where as the central conflict of the play can be seen in Romeo and Juliet's conflict against their parents, for example). This discussion is related to the plot map, which students are already familiar with from previous lessons. The teacher outlines how conflict contributes to the "rising action" of a story, and how the "climax" presents the resolution of the central conflict within a story. 	

- (Key terms, such as “central conflict” can be written on the blackboard to reinforce their importance, similarly the teacher could draw a simple plot map on the board to illustrate this concept.)
- First example of conflict – “Peanuts”
- The teacher distributes a selection of “Peanuts” strips (**APPENDIX 16.1**).
- The class will read the strips together (the teacher can read them him/herself, or ask for student volunteers). The teacher will discuss how conflict informs the plot of each strip, asking for student volunteers to explain who is in conflict, and what the conflict is about, in each strip.

CONSOLIDATION: *15 minutes*

- Journal Writing
- Students are asked to write a response in their journals, using the following prompt – “Describe one conflict in your life.” The journals will be collected at the end of class.

ACCOMMODATIONS & MODIFICATIONS:

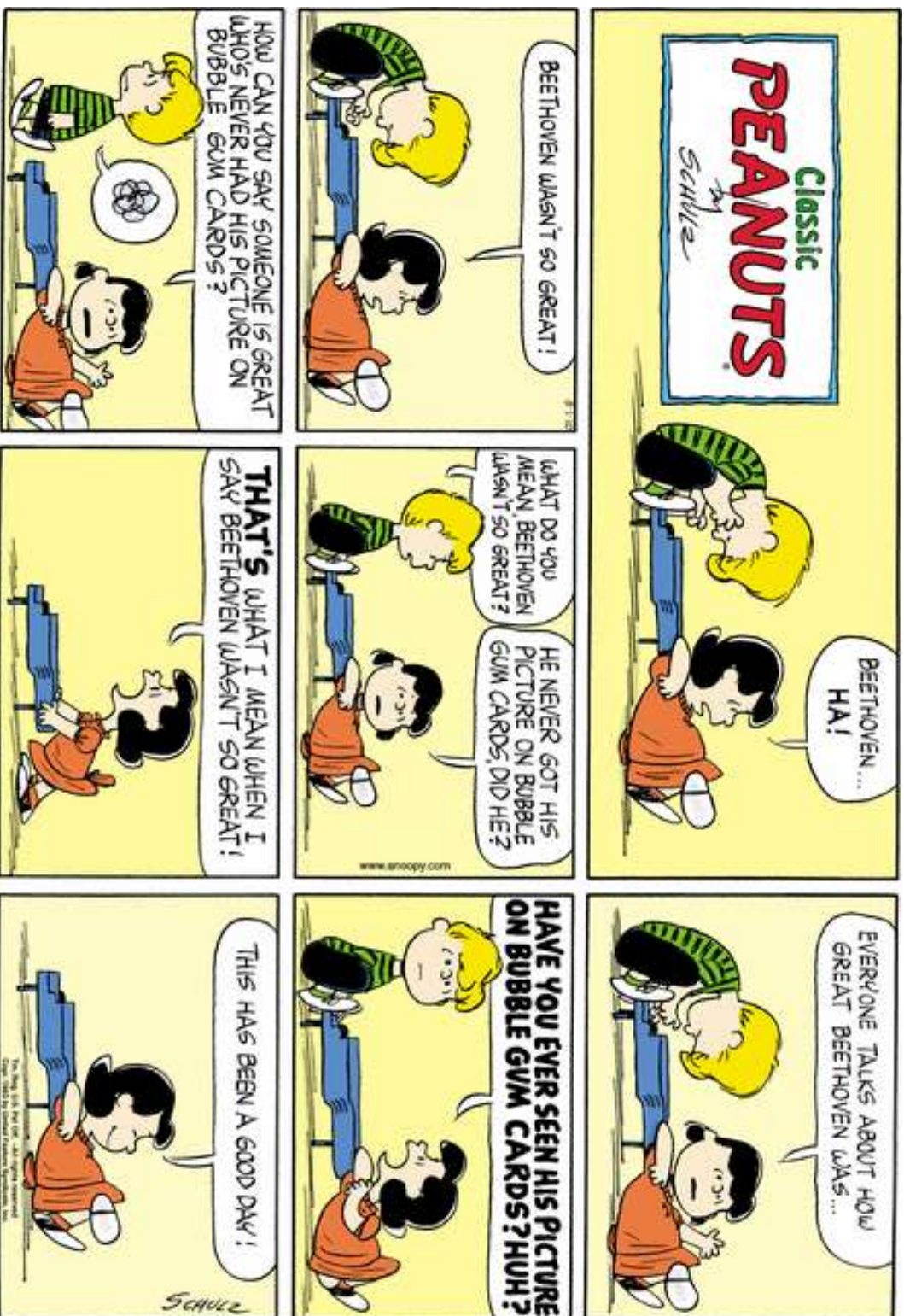
- If possible, the comic strips may be displayed in larger format (perhaps with an overhead projector or LCD projector) for student(s) with vision problems.
- Student(s) with an LD may use assistive technology or a scribe in journal writing.
- Student(s) with hearing impairment will sit close to teacher and have instructions repeated

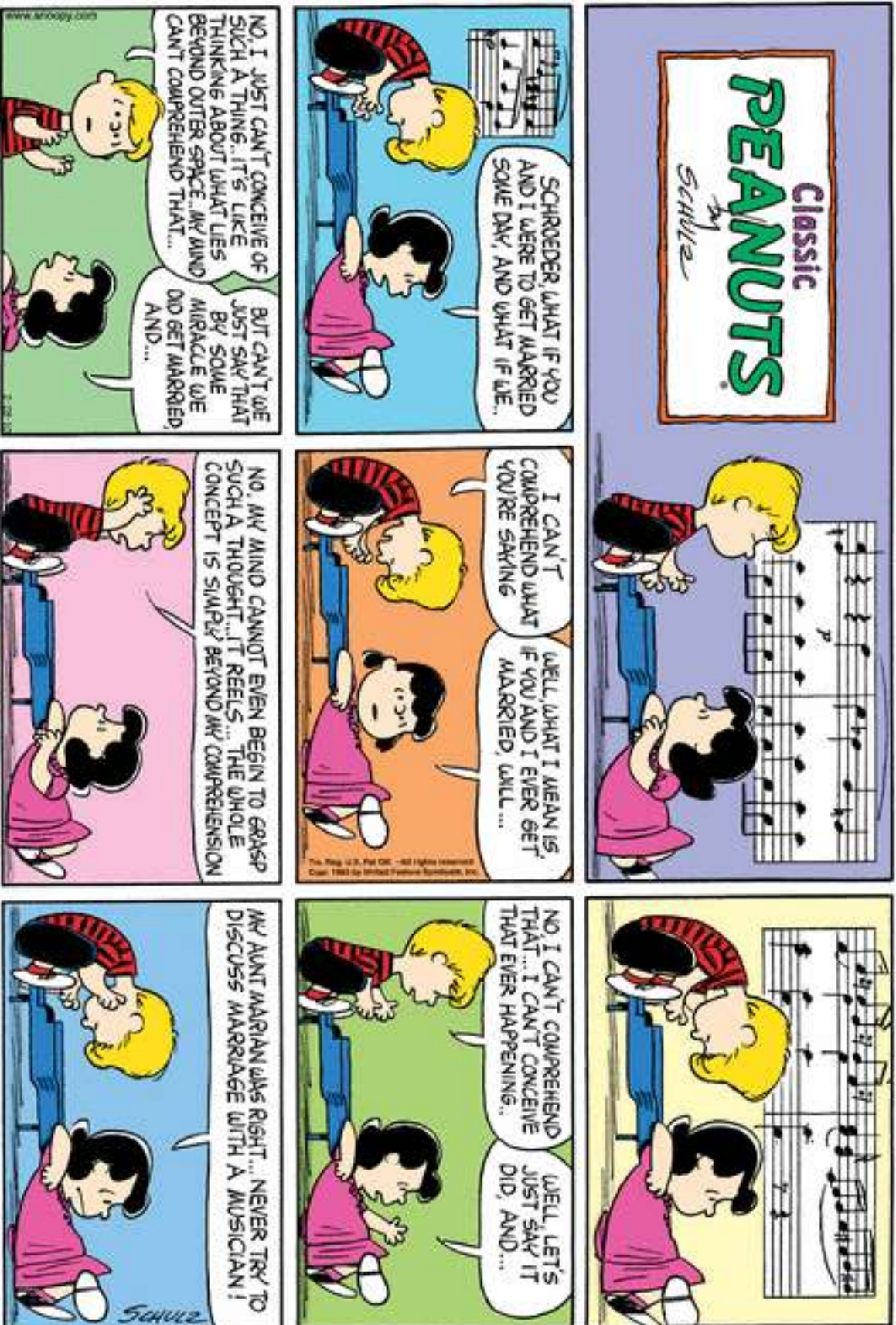
REFLECTION:

APPENDICES:

APPENDIX 16.1 – “Peanuts” Strips

Appendix 16.1



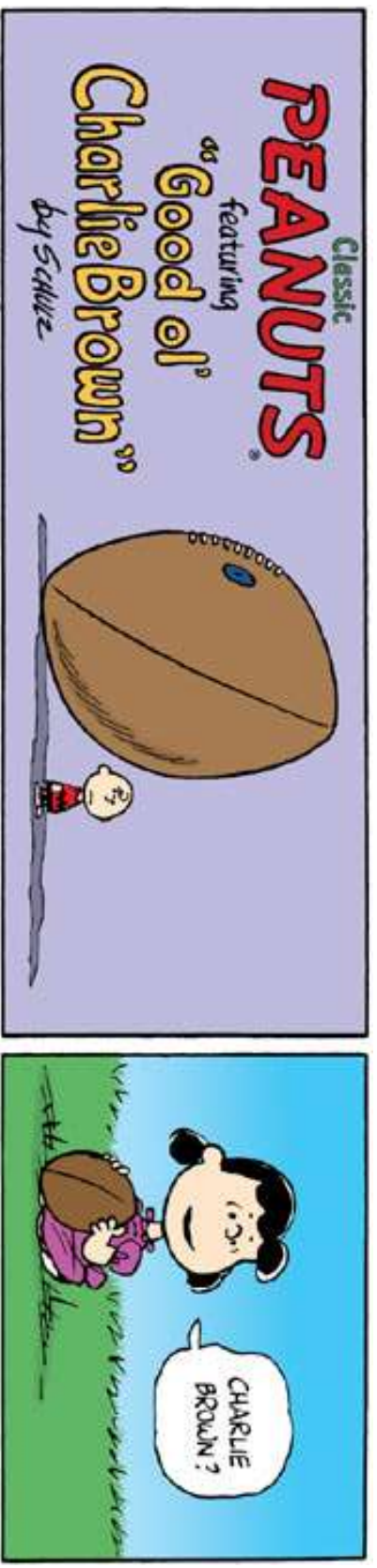


From: <http://comics.gannett.de/dailystrips-2010.02.28.html>





From: <http://comics.ganneff.de/dailystrips-2009.03.02.html>



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From: <http://www.68k.org/~spraints/comics/20050925/>

LESSON 17

MINISTRY EXPECTATIONS:

Strand(s): Reading and Literature Studies, Writing

Overall Expectations:

- Reading and Literature Studies – 1. Reading for Meaning
- Reading and Literature Studies – 2. Understanding Form and Style
- Writing – 1. Developing and Organizing Content

Specific Expectations:

- Reading and Literature Studies – 1.3 Demonstrating Understanding of Content
- Reading and Literature Studies – 2.1 Text Forms
- Writing – 1.5 Reviewing Content

ENDURING UNDERSTANDING ADDRESSED:

- Students will know that narrative progression can be affected by the types of conflicts within a story.

ESSENTIAL QUESTION(S) ADDRESSED:

- How is the style of a story shaped by its central conflict?

KNOWLEDGE :

- There are four main types of conflict in narrative
- The different types of conflict are characteristic of certain genres and stories

SKILLS:

- Reading images for narrative, using specific visual cues
- Analysing narratives for structure (in terms of conflict and the plot map)
- Recognizing how the type of central conflict controls or dictates the structure or style of narrative

DIFFERENTIATED INSTRUCTION:

1) *Readiness* – Students must have some knowledge of Romeo and Juliet and of the use of conflict in narrative, acquired from previous classes.

2) *Interest* – This lesson features discussion, media, visuals and humour, intended to pique student interest in the topic.

3) *Learning Profile/Style* – By combining lecture with images and a highly structured presentation, this lesson is intended to appeal to auditory, linguistic, and visual learners.

ASSESSMENT TOOLS/ STRATEGIES USED:

- Exit Cards – *AforL/AasL* building towards the Culminating Activity
- Anecdotal Comments during question-and-answer, brainstorming, and discussions (*AforL*)

LEARNING GOALS:

- There are four main types of conflict (Person against Person, Person against Nature, Person against Society, Person against Self).
- The type of conflict will often affect the content and style of a narrative.

<p>MATERIALS/RESOURCES/PRE-PLANNING:</p> <ul style="list-style-type: none"> Teacher must book LCD projector and laptop for Powerpoint presentation. Teacher must make enough copies of the Exit Card (APPENDIX 17.2) for every student. 	<p>AGENDA:</p> <ol style="list-style-type: none"> 1. Brainstorm – “Conflict” 2. 4 Types of Conflict 3. “Calvin and Hobbes” 4. Exit Card
<p>MINDS ON: <i>10 minutes</i></p> <ul style="list-style-type: none"> Brainstorm – “Conflict” The teacher begins by writing the word “Conflict” on the board. The teacher then asks for students to brainstorm various types of conflicts that they have seen in stories. Students are encouraged to make specific references (not just Romeo and Tybalt were in conflict, for example, but Romeo and Tybalt argues, Romeo and Tybalt duelled with swords, etc.). The purpose of this exercise is to both activate students’ prior knowledge of conflict, from the previous day’s lesson, but also to encourage students to think of conflicts other than simple physical confrontations between characters. 	
<p>ACTION: <i>55 minutes</i></p> <ul style="list-style-type: none"> Mini-Lecture/Slideshow – “The Four Types of Conflict” Making reference to some of the conflicts that the students have listed in their brainstorm, the teacher will introduce the concept of there being multiple types of conflict. The teacher will give a mini-lecture on the four types of conflict (person vs. Person, person vs. Nature, person vs. Self, person vs. Society) using a Powerpoint presentation (APPENDIX 17.2). The teacher should link the types of conflict with examples from the brainstorm, examples from <i>Romeo and Juliet</i>, and examples from the previous day’s in-class reading. Time should be allotted for students (who wish) to copy down notes, and for the teacher to answer any question which may arise. Also, the teacher should make frequent checks for student understanding throughout the lecture/slideshow. To demonstrate the four types of conflict, the teacher will then show four different YouTube clips (links are embedded within the slideshow), each showing scenes from the film <i>Forrest Gump</i>, each showing a different type of conflict: <ul style="list-style-type: none"> http://www.youtube.com/watch?v=CsyYvFgdb5c (Person vs. Person) http://www.youtube.com/watch?v=tPji0Mizhqc (Person vs. Society) http://www.youtube.com/watch?v=m0ObZNYlkMM (Person vs. Nature) http://www.youtube.com/watch?v=tWzbCk18wTw (Person vs. Self) The teacher should encourage students who are familiar with the film (if any students are) to explain what is happening in each scene. (If no students are familiar with the film, the teacher should give some context for each scene). The teacher will poll students (by show of hands) as to which type of conflict they believe is in evidence in each clip. (If there is any disagreement, the teacher should ask students to explain their positions, and then repeat the poll.) 	

- At the end of the slideshow are various examples from “Calvin and Hobbes” which the teacher may use to demonstrate “Person vs. Society” conflicts. (These examples can be displayed on the LCD projector and/or photocopied and distributed as handouts.) In each example, the protagonist will be Calvin and he will be in opposition to “society” in the form of school and his teachers.

CONSOLIDATION: *10 minutes*

- Students are distributed Exit Cards (**APPENDIX 17.2**), and given some time to discuss with their partner for the Culminating Activity to answer the prompts on the card. The teacher collects the completed Exits Cards at the end of class.

ACCOMMODATIONS & MODIFICATIONS:

- Students may be provided with printed copies of the Powerpoint presentation in advance, to help with note-taking.
- Student(s) with hearing impairment will sit close to teacher and have instructions repeated.

REFLECTION:

APPENDICES:

APPENDIX 17.1 – Conflict Powerpoint Presentation

APPENDIX 17.2 – Exit Card



What is a *conflict*?

- A conflict is a fight, a problem, or a struggle in a story.
- Some examples of conflicts are:
 - A contest between two or more characters in a story
 - A problem that must be solved in a story
 - An obstacle that a character (or a group of characters) must overcome.

Why are there Conflicts?

- Conflicts are what make a story interesting.
- While there are often many small conflicts in any story, there will usually be one main (or **central**) conflict.
- Conflict often shapes the plot of a story.

Conflicts and Plot

- Often, the plot of a story is built around a central conflict:
 - First, the conflict will be introduced.
 - Then, the conflict will be escalated. (This is the “rising action” in a plot.)
 - Finally, the conflict will be resolved through some kind of confrontation. (This is the “climax” of the plot.)

There are 4 main types of conflict:

1. Person against Person

- A struggle between two or more characters.
- Often, the struggle will be between the main hero (the *protagonist*) and the main villain (the *antagonist*) of a story.
- Examples of this include can include fighting, contests, or arguments between characters.



Image From:
<http://www.layoutsparks.com/1/121458/spiderman-venom-cartoon.html>

2. Person against Nature

- A character struggles against the dangers of the natural world.
- These conflicts often occur in adventure stories or stories of survival.
- Examples of this can include being lost in the desert, being in a ship on rough seas, or being stuck in a blizzard.

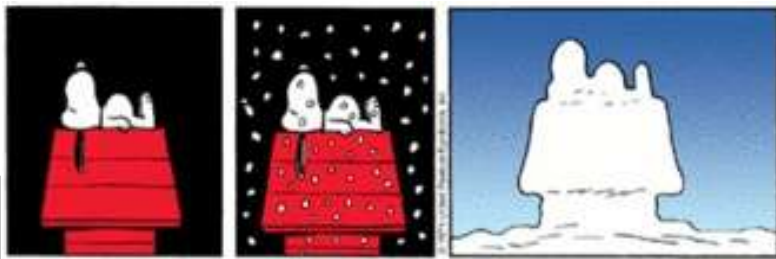


Image From:
<http://darkpassenger.tumblr.com/post/2324660929>

3. Person against Society

- A character struggles against the society in which he or she lives.
- Stories that focus on conflicts against society often have political morals, messages, or themes, related to ideas of social change.
- Examples of this can include criminal trials, protests against governments, or rebellions against social rules.

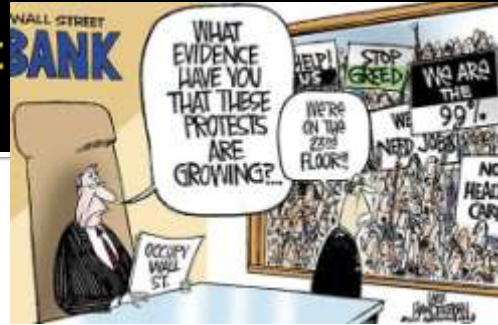


Image From:
<http://politicalhumor.about.com/b/2011/10/21/occupy-wall-street-cartoons.htm>

4. Person against Self

- A character struggles against him or herself.
- Examples of this include stories of depression, addiction, or regret.
- This conflict can be difficult to demonstrate visually, as it is often fought *internally*, within the character's mind.
- Stories about internal conflict often show a character **changing** over time.



Image From:
<http://doorwayproject.wordpress.com/2010/12/06/the-bad-samaritan/>

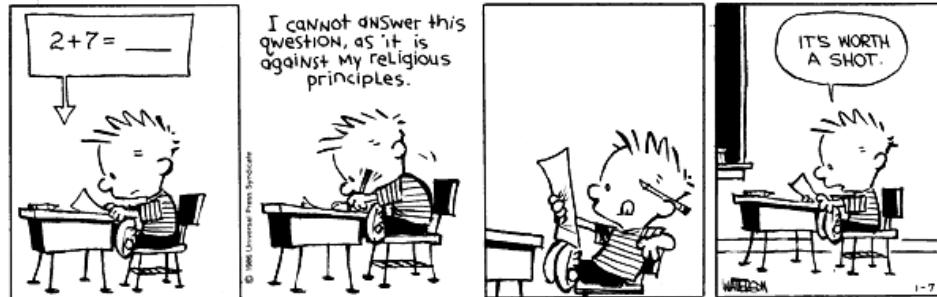
Some Examples:

- <http://www.youtube.com/watch?v=moObZNylkMM>
- <http://www.youtube.com/watch?v=tPjioMizhqc>
- <http://www.youtube.com/watch?v=tWzbCk18wTw>
- <http://www.youtube.com/watch?v=CsyYvFgdb5c>

Conflicts in Comics:

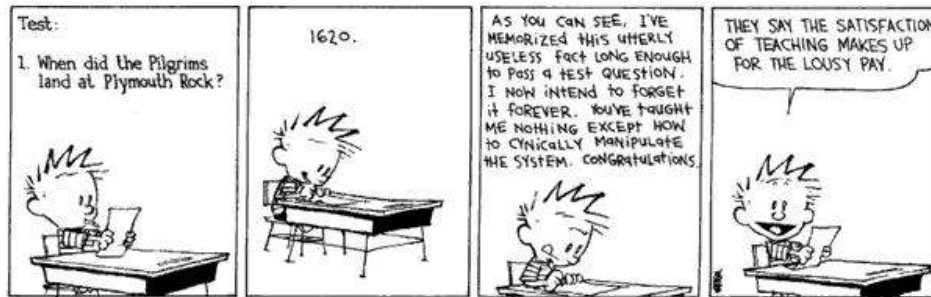


Conflicts in Comics:



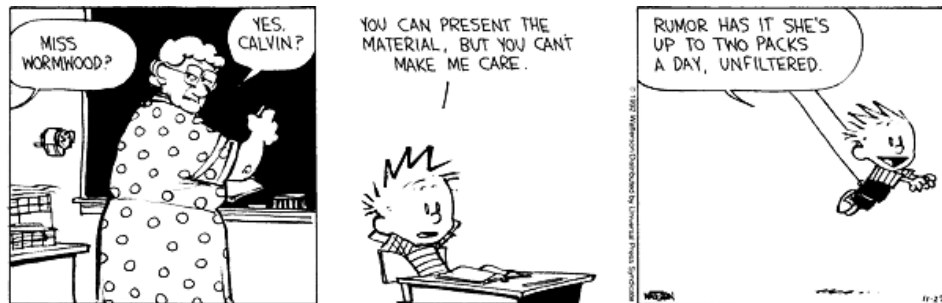
From: http://www.sodahead.com/fun/life-explained-by-calvin-and-hobbes-week-1-school-education/blog-144859/?link=ibaf&q=calvin+and+hobbes+school&imgurl=http://smartpei.typepad.com/robert_patersons_weblog/calvinhobbsteach.gif

Conflicts in Comics:



From: http://www.sodahead.com/fun/life-explained-by-calvin-and-hobbes-week-1-school-education/blog-144859/?link=ibaf&q=calvin+and+hobbes+school&imgurl=http://smartpei.typepad.com/robert_patersons_weblog/calvinhobbsteach.gif

Conflicts in Comics:



From: http://www.sodahead.com/fun/life-explained-by-calvin-and-hobbes-week-1-school-education/blog-144859/?link=ibaf&q=calvin+and+hobbes+school&imgurl=http://smartpei.typepad.com/robert_patersons_weblog/calvinhobbesteach.gif

Conflicts in Comics:



From:
<http://www.hudsonhouston.com/author/eric-damassa/>

Names: _____

EXIT CARD!

Work with your partner to answer these questions:

1. What type of conflict does our comic have? (Circle one)

Person against Person

Person against Nature

Person against Society

Person against Self

2. Who is in conflict in our comic? _____

3. How is the conflict resolved in our comic? _____

LESSON 18

MINISTRY EXPECTATIONS:

Strand(s): Reading and Literature Studies

Overall Expectations:

- Reading and Literature Studies – 1. Reading for Meaning
- Reading and Literature Studies – 2. Understanding Form and Style

Specific Expectations:

- Reading and Literature Studies – 1.3 Demonstrating Understanding of Content
- Reading and Literature Studies – 1.5 Extending Understanding of Texts
- Reading and Literature Studies – 2.1 Text Forms

ENDURING UNDERSTANDING ADDRESSED:

- Students will understand that non-fiction narratives follow the

ESSENTIAL QUESTION(S) ADDRESSED:

- How do “true” stories resemble fiction?
- Does telling history as a narrative make it any less “true”?

KNOWLEDGE :

- Non-fiction narratives are equally as constructed as fictional narratives
- Narrative techniques are applicable for reading non-fiction texts

SKILLS:

- Analyzing non-fiction for narrative conventions traditionally associated with fiction (character, mood)
- Reading non-fiction texts critically

DIFFERENTIATED INSTRUCTION:

- 1) *Readiness* – Students will have a prior understanding of narrative structures and techniques (plot, character, setting and mood) derived from previous classes.
- 2) *Interest* – This lesson combines a group reading of a graphic text with a critical in-class discussion.
- 3) *Learning Profile/Style* – The content of this lesson is intended to challenge students’ understandings of the lines between fiction and non-fiction, and to open the floor to a critical discussion (or informal debate), which will provide inquisitive, opinionated and outgoing students with an opportunity to contribute productively.

ASSESSMENT TOOLS/ STRATEGIES USED:

- Anecdotal Comments on student participation in class discussion (*AforL*)
- Informal check-ins and feedback during work time (*AforL*)

LEARNING GOALS:

- Thinking critically about narrative and “true” stories.
- Completing the Culminating Assignment

<p>MATERIALS/RESOURCES/PRE-PLANNING:</p> <ul style="list-style-type: none"> • Teacher must have access to an LCD projector, a laptop, and speakers. • Teacher must make computers available for student use (through booking a resource room or computer lab for the second half of the period). 	<p>AGENDA:</p> <ol style="list-style-type: none"> 1. “Trinity” by Michael Cho 2. Work in Pairs on Culminating Assignment
<p>MINDS ON: <i>30 minutes</i></p> <ul style="list-style-type: none"> • The displays “Trinity” by Michael Cho (APPENDIX 18.1) using the LCD projector. • Asking for volunteers from the class, the teacher leads a group reading of the comic (being sure to make frequent “check-ins” to insure that students understand the plot and the accompanying visuals. • Once reading is complete, the teacher should draw a simple plot map on the board, and ask for student volunteers to help fill in the plot map with details from “Trinity.” • The teacher should also ask students to discuss the story in terms of character development (eg: “Is Oppenheimer a static or a dynamic character?”) and conflict (eg: “What type of conflict is central to this story?”). • Once students have discussed the story in terms of its use of narrative conventions/techniques, the teacher should foreground the fact that this story is <u>non-fiction</u>. To do so, the teacher may wish to play the video of Oppenheimer’s famous recollections on the first nuclear detonation (http://www.youtube.com/watch?v=l8w3Y-ds8eg), which is quoted on page 11. • Here the teacher will propose a question for debate or discussion to the class: “Is this story really “true,” or have facts been adapted into a narrative?” • Time will be given for students to offer their opinions on this issue. If necessary, the teacher may prompt further discussion (eg: “Do real events actually follow the plot map?” “If parts were left out, does that make this story any less true?” etc.) 	
<p>ACTION: <i>45 minutes</i></p> <ul style="list-style-type: none"> • Once the discussion has come to an end, the teacher will lead students to the resource room/computer lab, where they will have the remainder of the period to work on their Culminating Assignment with their partners. 	
<p>CONSOLIDATION: <i>Ongoing</i></p> <ul style="list-style-type: none"> • While students work, the teacher should circulate and conduct informal check-ins with groups to ensure that they are progressing on their projects, and to address any student questions or concerns. • Wherever possible, the teacher should provide informal descriptive feedback on student work. • (The teacher must be mindful of students’ progress on this assignment. If students demonstrate a need for more work time, future lessons can be adapted or delayed). 	

ACCOMMODATIONS & MODIFICATIONS:

- If possible, copies of “Trinity” may be distributed to students.
- Student(s) with hearing impairment will sit close to teacher and have instructions repeated.
- Student(s) with LDs, and/or ELLs, may work with a “buddy” or educational assistant when reading “Trinity”
- Student(s) with an LD may use assistive technology or a scribe while working on their Culminating Assignment.

REFLECTION:**APPENDICES:**

APPENDIX 18.1 – “Trinity” by Michael Cho

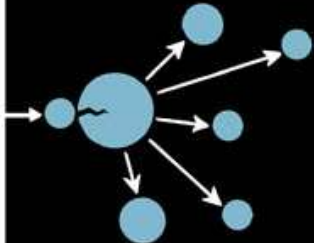
Appendix 18.1

“Trinity” by Michael Cho

From: <http://www.taddlecreekmag.com/archive>



December, 1938: Fission is discovered by scientists in Germany, splitting the atom and unleashing undreamt of amounts of energy. As the news spreads around the world, top physicists immediately grasp the possibility of creating an atomic bomb.



August, 1939: Fearing that Nazi scientists may already be working on it, Leo Szilard convinces Albert Einstein to write to President Roosevelt, urging the start of an American-led atomic project.



December, 1941: Pearl Harbor plunges the U.S. into World War II, and the bomb program picks up momentum. Now code named the Manhattan Project, it's headed by General Leslie Groves; the man who built the Pentagon.



At a top secret complex built on the grounds of a former boys school in Los Alamos, New Mexico, the best and brightest scientific minds of the free world are assembled for the task.



Hans Bethe: principal theoretician, driven to join in an effort to stop the Nazis.



Niels Bohr: "the Great Dane", Nobel Prize winner and father figure to many of the assembled.



Enrico Fermi: chief experimentalist, who works on the atomic chain reaction.



Ernest O. Lawrence: inventor of the cyclotron, which produces fissionable material.



Edward Teller: the physicist who advocates the construction of a hydrogen "super" bomb.



And overseeing them all, **J. Robert Oppenheimer**, chief physicist and director of operations.



Oppenheimer is an odd choice to head the massive project.

Elegant and urbane, he speaks 6 languages and loves 16th century poetry. Before choosing physics, he considered becoming an architect or a poet.

A child prodigy, he graduated Harvard in 3 years, *summa cum laude*, and was awarded a rare dual professorship at Berkeley and Caltech by the age of 25.



Even from youth, he seems a man headed for a special destiny. His brother describes him as someone who needed to make everything he did seem special.

He was the kind of person who, "If he went off in the woods to take a leak, he'd come back with a flower."



Though unconcerned with current events in his early life, the rise of Hitler and fascism in Europe awakens his political side.

On a train ride from Berkeley to New York, he reads all 3 volumes of Marx's "Das Kapital" in the original German text.



The Manhattan Project gives Oppenheimer the opportunity to use his intellect in the fight against fascism. It also presents what he calls a "technically sweet" problem.

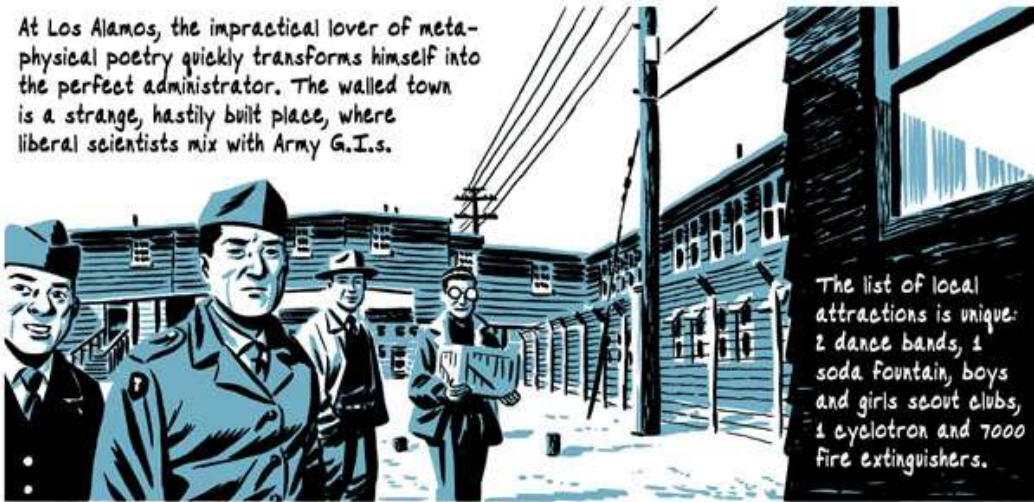


It's an irresistible lure to the scientist - to transform ideas and theories into a working physical device. In hindsight, it's a classic Faustian bargain.



The U.S. Army gave him unlimited resources and Oppenheimer would sell a part of his soul for the chance to unlock and control the basic power of the universe.

At Los Alamos, the impractical lover of metaphysical poetry quickly transforms himself into the perfect administrator. The walled town is a strange, hastily built place, where liberal scientists mix with Army G.I.s.



The list of local attractions is unique: 2 dance bands, 1 soda fountain, boys and girls scout clubs, 1 cyclotron and 7000 fire extinguishers.

Equally unique is the egalitarian makeup of the scientific community. The senior scientists bring their brightest students and their families. There are no class distinctions. Nobel laureates and precocious protégés are all united in one purpose: to beat the Nazis in the race to build the first atomic bomb.



For the professors used to Ivy League corridors and comforts, it's a big change to walk muddy streets and huddle in parkas around coal stoves. There are only 5 bathtubs and water is in short supply. Once, when the taps run dry, they are issued a memo to brush their teeth with Coca-Cola.



For the young, the project is a grand adventure. They work around the clock, but hold many parties. Alcohol is scarce, so they make do with punch spiked with 200 proof lab alcohol.



For many, it must have seemed the best time of their lives.

From 1941 to 1945, as men die by the thousands across Europe and the Pacific, development on the bomb proceeds at a feverish pace. By 1944, Los Alamos has a population of 6000 scientists and staff.



The lab complex has 7 divisions:

THEORETICAL PHYSICS
CHEMISTRY
ORDINANCE
EXPERIMENTAL PHYSICS
BOMB PHYSICS
METALLURGY



Oppenheimer directs all of it, his immense intelligence encompassing all the minute details of every department.

With the inclusion of 2 giant plants elsewhere in the U.S. for the production of plutonium and uranium, the Manhattan Project becomes the single most expensive scientific project of all time. The total cost: over 2 billion dollars.



Finally, in March 1945, allied troops enter Germany, on the home stretch to victory in Europe. Soldiers begin raiding bombed out labs, and Army intelligence sees for itself the state of the Nazi atomic program.



The news comes quickly to Los Alamos.

There is no Nazi bomb.



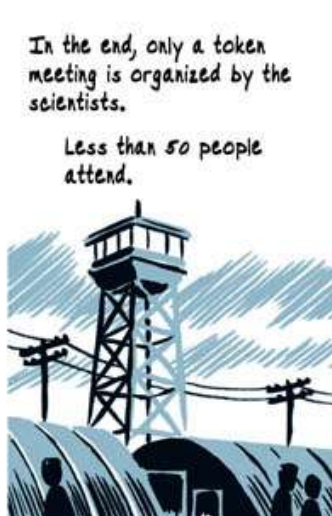
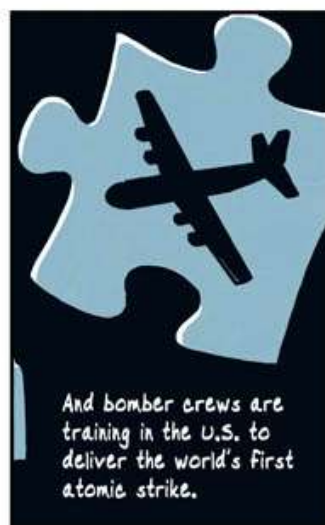
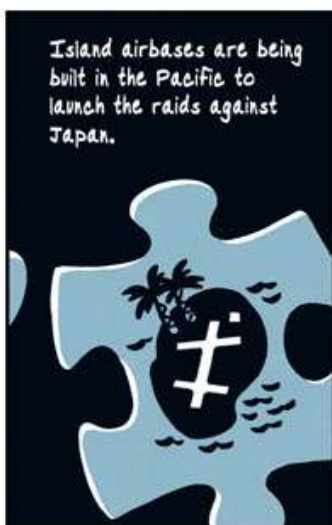
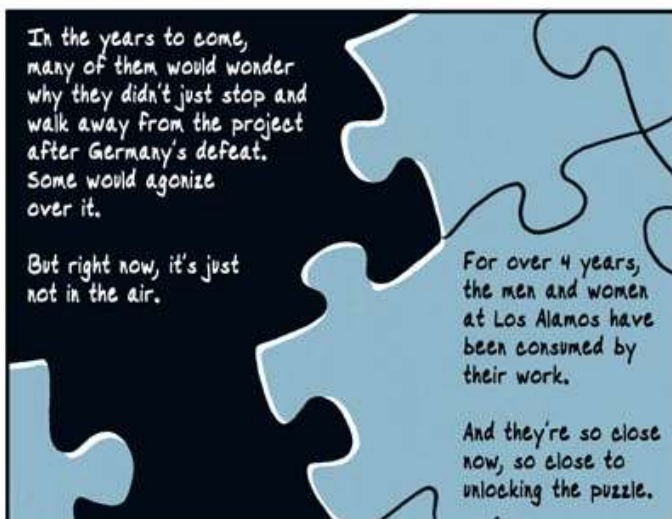
The Germans weren't even close to completing it.

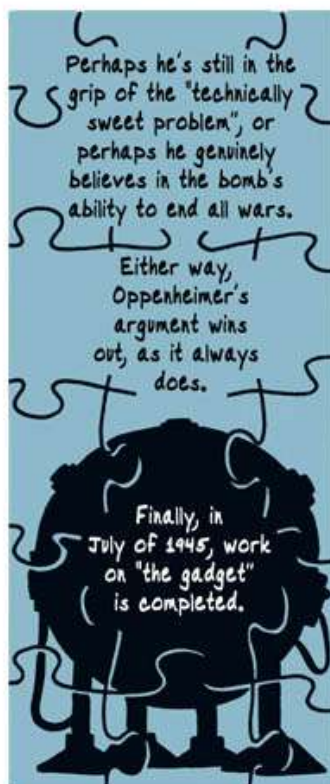
Now the scientists of the Manhattan Project are at a crossroads.

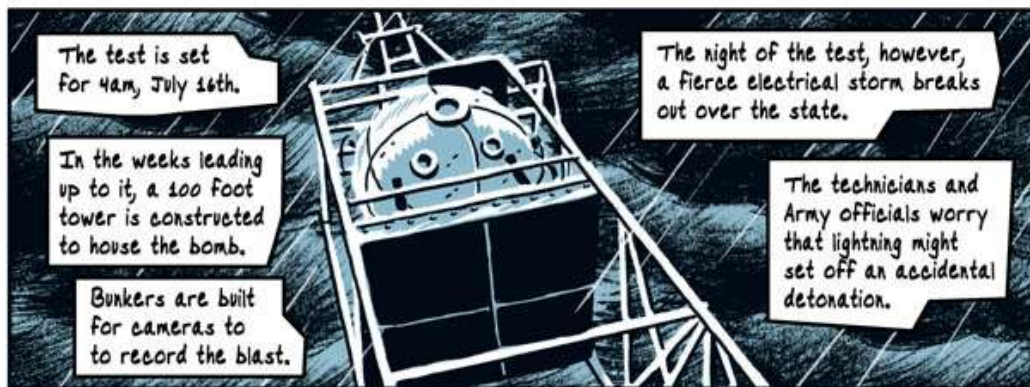
Should they stop work on the bomb? There's no chance that Japan can build one.

Or should they continue and finish building the most destructive weapon in human history?

End of Part One









First is the flash, a silent white flare that sears through their goggles.

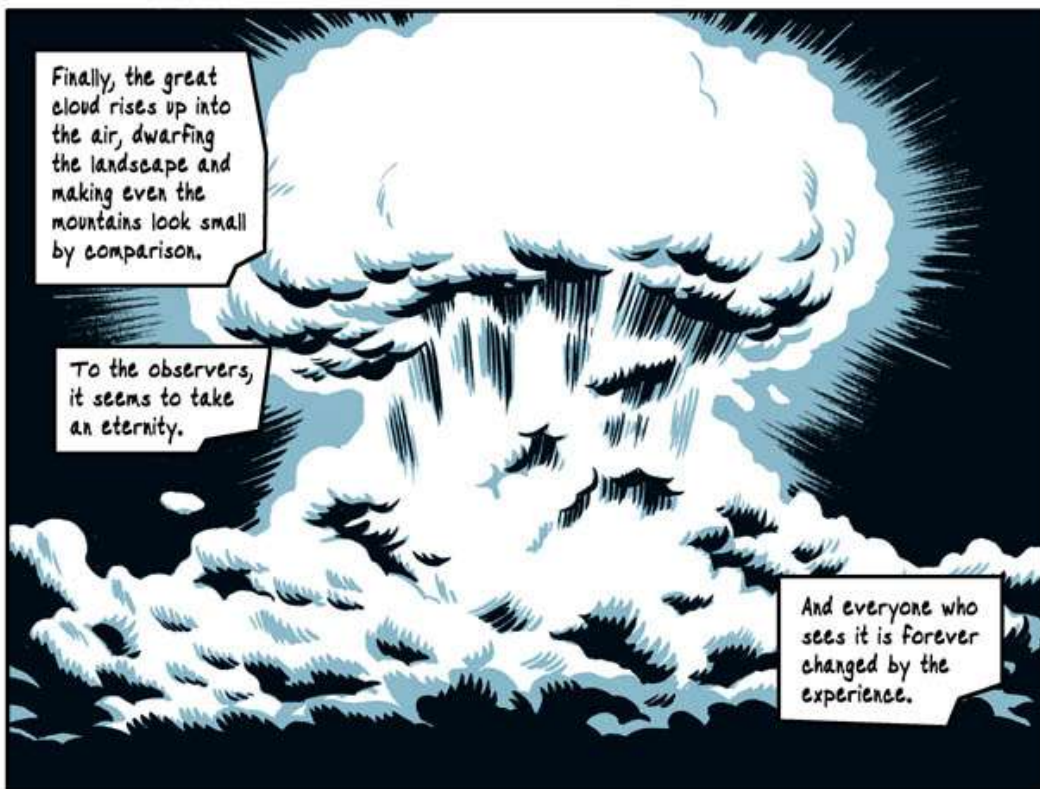
It's bright enough for a blind girl to see it, miles away on a distant road.



Next is the blast itself, which shakes the earth and reverberates like endless thunder over the hills.

The heat flash follows, burning the hair off the hands of scientists in the bunkers, 5 miles away.


A local rancher looking out his window wonders why the sun is rising in the wrong direction.



Finally, the great cloud rises up into the air, dwarfing the landscape and making even the mountains look small by comparison.


To the observers, it seems to take an eternity.

And everyone who sees it is forever changed by the experience.



It must have been an awesome sight - in the full sense of the word. A moment of biblical intensity, both terrible and beautiful to behold.


The cloud that churned in the sky over New Mexico that day was filled with vivid colours, green and orange flashes, announcing the birth of the modern world.



For me personally, that explosion at Trinity summed up everything about humanity and human history. In that cloud was contained all of our aspirations and achievements, both good and bad.


That we could unite to work miracles.

That we could destroy the planet.



That we could aspire to the knowledge and intelligence of a god.

That we could be as shortsighted and narrow-minded as animals.



That we could harness and control the primal force of the universe - the same force that powers the stars.

And that we could turn it into a weapon.

Oppenheimer later spoke about the reaction of the scientists as they witnessed that cloud:

"We knew the world would not be the same."



"A few people laughed.
A few people cried."



"Most people were
silent."



"I remembered the
line from the Hindu
scripture, the Bhagavad-
Gita. Vishnu is trying to
persuade the prince that
he should do his duty and,
to impress him, takes on
his multi-armed form and
says:

'Now I am become
death, the destroyer
of worlds.'



"I suppose we all
thought that, one
way or another."

He said that years later,
near the end of his life.



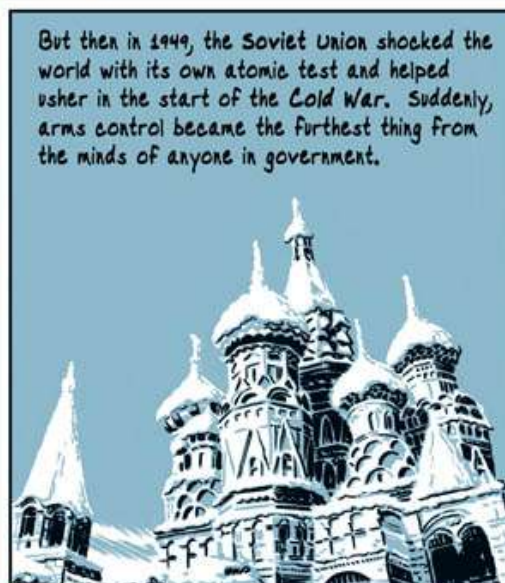
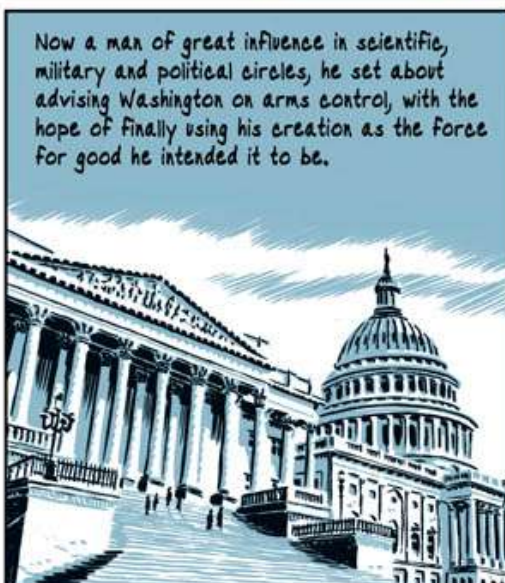
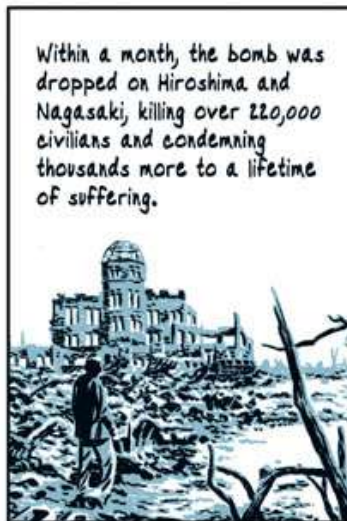
It's a famous quote, but
I don't know if I entirely
believe him.



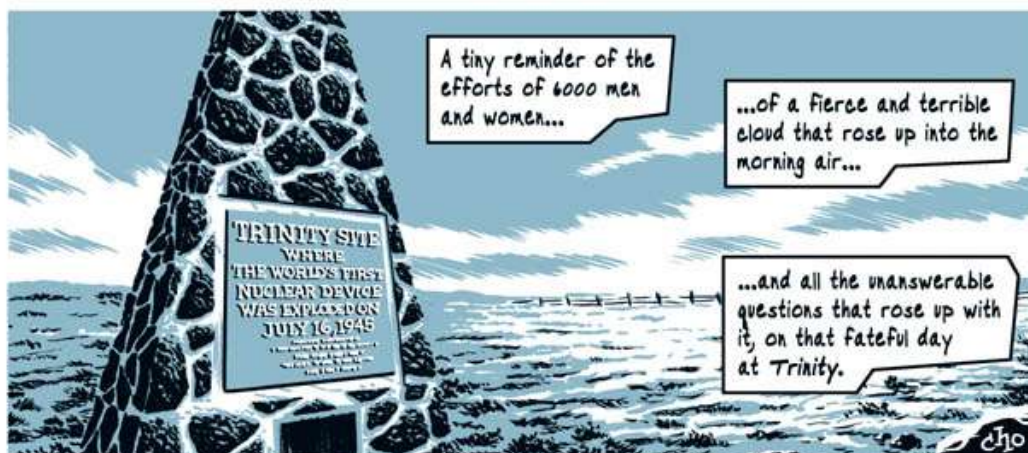
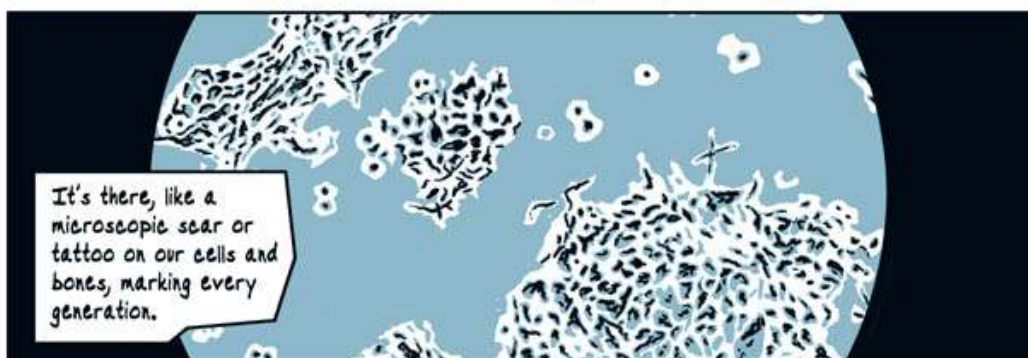
Oppenheimer was capable
of playing many roles,
including that of martyr.



Others who were there
that day say that his
reaction was one of pride
at his accomplishment.







LESSON 19

MINISTRY EXPECTATIONS:

Strand(s): Reading and Literature Studies

Overall Expectations:

- Reading and Literature Studies – 1. Reading for Meaning
- Reading and Literature Studies – 2. Understanding Form and Style

Specific Expectations:

- Reading and Literature Studies – 1.1 Variety of Texts
- Reading and Literature Studies – 1.6 Analysing Texts
- Reading and Literature Studies – 2.1 Text Forms
- Reading and Literature Studies – 2.2 Text Features

ENDURING UNDERSTANDING ADDRESSED:

- Students will know that narrative progression includes a rising action, a climax, and a falling action
- Students will know that setting and mood can add meaning to a story
- Students will know that narratives are constructed around conflicts
- Students will understand that context and ideas can be derived from visual cues

ESSENTIAL QUESTION(S) ADDRESSED:

- How can visual images inform text?
- How does the graphic novel form change or contribute to our understanding of narrative?

KNOWLEDGE :

- Review of key concepts learned throughout the unit (plot structure, setting, character, conflict)

SKILLS:

- Review of visual literacy skills learned throughout the unit.

DIFFERENTIATED INSTRUCTION:

1) *Readiness* – Students should be comfortable with reading graphic fiction and familiar with the narrative concepts being discussed in this lesson from previous classes. This lesson is intended as a review of past material.

2) *Interest* – A variety of different genres and styles of graphic fiction have been selected, to appeal to a variety of tastes within the room. Similarly, texts with a Canadian (and especially Toronto) focus were particularly chosen, to increase student interest.

3) *Learning Profile/Style* – The carousel format allows students to move around the room and to physically interact with material in a manner which will appeal to kinesthetic learners. Similarly (if sufficient copies of the comics are created) students will have the option of working individually or collaboratively to complete their organizers.

ASSESSMENT TOOLS/ STRATEGIES USED:

- Anecdotal Comments on student participation in class discussion and responses to Comics Carousel Organizer (*AforL*)
- Informal check-ins and feedback during work time (*AforL*)

LEARNING GOALS:

- Combining new knowledge and skills to interpret comic narratives.
- Completing the Culminating Assignment

<p>MATERIALS/RESOURCES/PRE-PLANNING:</p> <ul style="list-style-type: none"> • The teacher must create enough copies of each of the comics for the Comics Carousel (APPENDIX 19.1 -19.4). Ideally, there should be 1 for every 4 students in the class, and they should be in colour. If this is not possible, at least 1 copy per 8 students in the class should be made of each, and only APPENDIX 19.4 must be printed in colour. (The comics in the carousel can be switched out, if needs be, provided that the teacher modifies the Organizer to be consistent with the switch). • The teacher must make enough copies of the Comics Carousel Organizer (APPENDIX 19.5) for every student in the class. • Teacher must make computers available for student use (through booking a resource room or computer lab for the second half of the period). 	<p>AGENDA:</p> <ol style="list-style-type: none"> 1. Comics Carousel 2. Work in Pairs on Culminating Assignment
<p>MINDS ON: <i>55 minutes</i></p> <ul style="list-style-type: none"> • Comic Carousel • Four stations will be set up around the room. At each station, there will be copies of one of four different comics: “People Around Here,” (APPENDIX 19.1) “It’s a Good Life If You Don’t Weaken,” (APPENDIX 19.2) “Fantastic Four Tales #1,” (APPENDIX 19.3) and “Won’t be Licked” (APPENDIX 19.4). (This lesson is intended as a final “review” of the key narrative concepts learned in this unit, and an opportunity for students to examine various genres and styles of graphic fiction.) • The teacher will distribute the Comics Carousel Organizer (APPENDIX 19.5) and have the students number themselves from 1 to 4. All of the 1s will go to one station, all of the 2s, to another and so on. The groups will go to their stations, and working together, they will look at the comic at their station, and come up with answers for their organizers. Every ten minutes, the groups will rotate tables until every group has had ten minutes at every station. • Once students have returned to their seats, the teacher will take up student responses to the organizer. When discussing the individual comics, the teacher should provide students about the individual comics (for example, “Fantastic Four” is an example of the Superhero genre, “The People Around Here” is a continuous, Toronto based comic strip from the magazine <i>Taddle Creek</i>, the selection they read from <i>It’s a Good Life if You Don’t Weaken</i> is part of a larger novel, etc.) and open the floor to any comments or questions the students have regarding this activity and the comics they read. 	

ACTION: 20 minutes

- The remainder of class time will be provided for students to work, with their partners, on their culminating activity. This will be the final day for students to work on their Culminating Assignment, and as such, they should be working on “finishing touches.”
- (If students demonstrated a need for additional time during the previous day’s lesson, the Comics Carousel could be shortened or removed altogether to provide students with more time to work.)

CONSOLIDATION: Ongoing

- While students work, the teacher should circulate and conduct informal check-ins with groups to ensure that they are progressing on their projects, and to address any student questions or concerns.
- Wherever possible, the teacher should provide informal descriptive feedback on student work.

ACCOMMODATIONS & MODIFICATIONS:

- Selective grouping should be employed, using teacher’s discretion, based on student needs.
- Student(s) with hearing impairment will sit close to teacher and have instructions repeated.
- Student(s) with LDs, and/or ELLs, may work with a “buddy” or educational assistant when reading at the Carousel stations
- Student(s) with an LD may use assistive technology or a scribe while working on their Culminating Assignment.

REFLECTION:**APPENDICES:**

APPENDIX 19.1 – Selections from “People Around Here” by Dave Lapp

APPENDIX 19.2 – Selection from *It’s a Good Life if You Don’t Weaken* by Seth

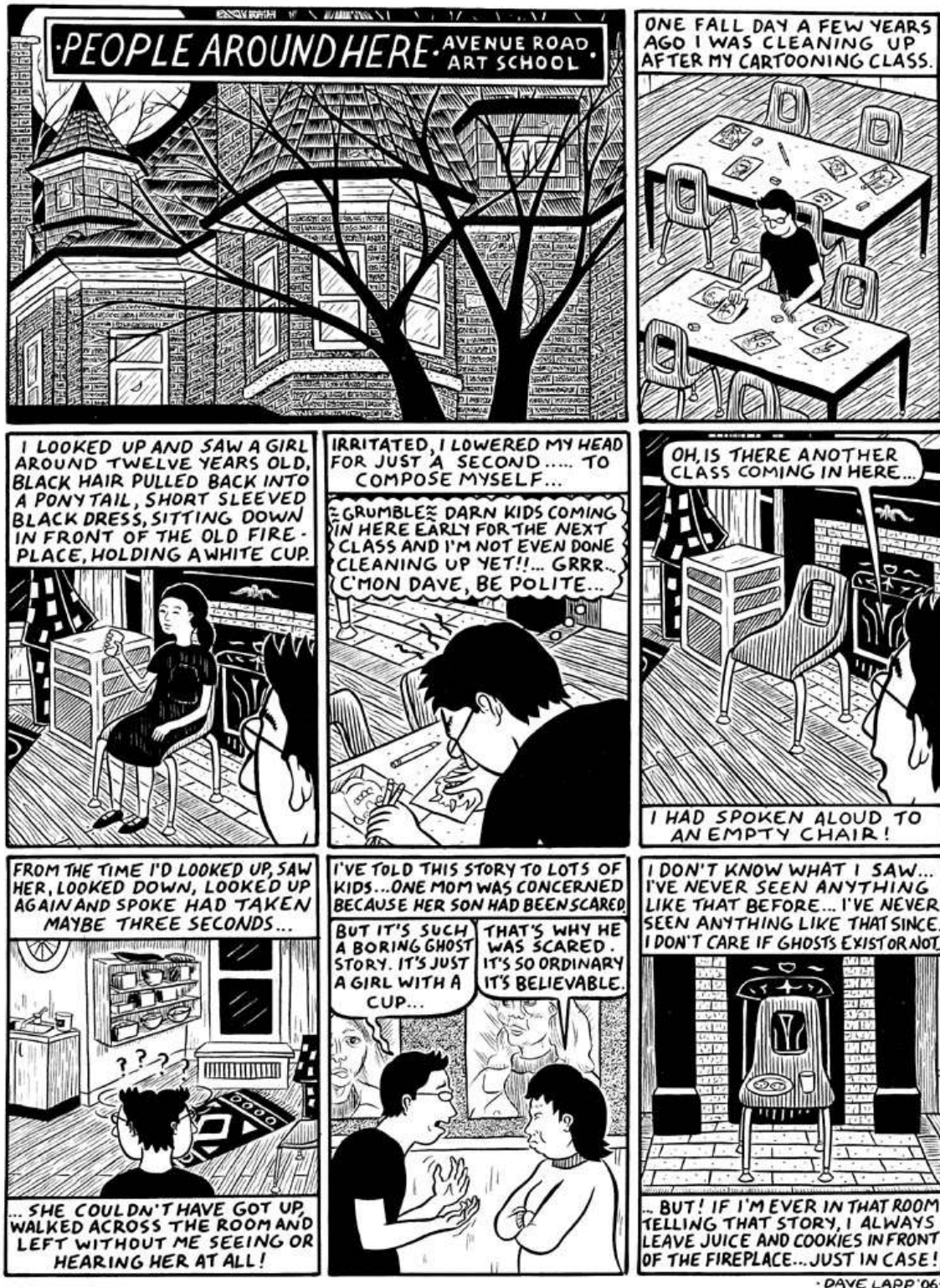
APPENDIX 19.3 – “Fantastic Four Tales #1” by Brandon Thomas, et. al.

APPENDIX 19.4 – “Won’t be Licked” by Dan Zettwoch

APPENDIX 19.5 – Comics Carousel Organizer

Selections from “People Around Here” by Dave Lapp

From: <http://www.taddlecreekmag.com/archive>



ONE OF THE LITTLE CUTIES IN THE BUILDING ACROSS FROM US WAS TEARING OFF LITTLE BITS OF PAPER AND DROPPING THEM OFF HER BALCONY.



I WATCHED AS SHE WATCHED EACH TINY PIECE FLITTER AND FLUTTER IN THE AIR.



THE LITTLE BITS WAFTED ABOUT, THEN DESCENDED BENEATH HER VIEW, SO SHE CLIMBED UP ON SOMETHING...



...AND LEANED OVER THE BALCONY.



ONE BIT OF PAPER GOT STUCK ON THE LEDGE BELOW HER...



...AND THERE SHE WAS, 16 STORIES UP... REACHING WAY OVER TO TRY AND RESCUE THE TINY SCRAP.



THANKFULLY SHE PULLED AWAY AND DARTED BACK INTO HER APARTMENT.



SWEETIE? HEY SWEETIE! YOU'VE GOT TO COME AND SAY SOMETHING IN CHINESE TO THOSE LITTLE GIRLS. THE LITTLE ONE WAS HANGING OVER THE BALCONY AND I KNOW SHE'S NOT GONNA UNDERSTAND ENGLISH.

WHY? IF I STARTLE HER SHE COULD FALL FOR SURE.



OH, WHAT SHOULD I DO? WHAT IF I STARTLE HER? DOES SHE KNOW ABOUT FALLING? HAS SHE REACHED THAT STAGE OF COGNITIVE DEVELOPMENT? WHERE'S THE MOM? WHAT DO I DO?



SHE REAPPEARED WITH HER OLDER SISTER. THE TWO OF THEM RAN BACK AND FORTH, IN AND OUT OF THE APARTMENT, FETCHING BITS OF PLASTIC JUNK AND THROWING IT OVER THE EDGE.

HER SISTER WILL STOP HER.



HEY SWEETIE! SHE'S STILL DOING IT! MAYBE YOU COULD SAY SOMETHING WHEN THEY BACK AWAY FROM THE BALCONY.

IT WON'T DO ANYTHING.

BUT SHOULDN'T WE DO SOMETHING? I KEEP PICTURING THE POOR THING FALLING.

THEN DON'T PICTURE IT.



I CAN'T JUST STAND HERE AND WATCH HER DIE.

IT'S NOT YOUR RESPONSIBILITY. IT'S THE MOM'S RESPONSIBILITY.



OMHH, BUT I CAN'T HELP PICTURING HER TUMBLING AND FALLING.

THEN DON'T PICTURE IT.



·PEOPLE AROUND HERE ·ON THE SUBWAY··· DAVE LAPP '07·





Appendix 19.2

Selection from *It's a Good Life if You Don't Weaken* by Seth

From: Brunetti, Ivan (Ed.). *An Anthology of Graphic Fiction, Cartoons, & True Stories*. New Haven: Yale UP, 2006. 242-255.



I wonder, just what is it about these sort of industrial areas that makes me feel so comfortable?



It's true that they're very beautiful and humble in their decay...



...but it's not only that.



Maybe it's the loneliness or the silence... or maybe, like almost everything I'm attracted to, it's simply because they harken back to some earlier time.



Looking around here it seems most of these buildings are from the '50's.



Some are from the '30's, there's no mistaking that, but this place has a definite '50's feel to it.



Somehow or other, the '50's always seem very "Canadian" to me.



When I think of the States,
I think the '40's--but Canada--
the '50's. Why is that?



I guess it could be all the CBC
television I watched as a kid.



Diefenbaker, Don Messer,
Wayne & Shuster... so much of
that footage appeared to be
from the '50's.



These associations--they govern so much of our thinking.



93



Ted Key's "Hazel"--now there's a perfect example.



Boy, she could shut down anyone with those sarcastic one-liners of hers.



But... I think it's safe to say I haven't exactly patterned my life on "Hazel."



If it comes down to that, my attitude towards life has mostly been shaped by "Peanuts." Well, as much as your life can be influenced by a comic strip. Actually, you know, I can narrow it down to a single "Peanuts" daily.



Linus speaking to Charlie Brown--I quote: "I don't like to face problems head on. I think the best way to solve problems is to avoid them. This is a distinct philosophy of mine..."



Linus concludes: "No problem is so big or so complicated that it can't be run away from." Endquote.



That's me in black and white. I have been, without a doubt, a true adherent of Avoidism. I shouldn't really make it sound like I got this from the strip--if anything, I just recognized myself in it. It's a lousy philosophy but I'm stuck with it.





That's strange-- I don't remember that house. It must've always been there though.



Now, why would I think of her? Isn't it odd that your brain can dredge up a girl you spent a single afternoon with when you were both seven years old? What keeps her name in my memory when I can barely recall her features?



Still, maybe she'd be beautiful now... and maybe she'd remember me too and we'd fall in love and...



Oh brother-- give it up! What a feeble Holden Caulfieldish type fantasy. Sometimes I wonder if I'm all right in the head.



Besides, if I'm not crazy now, I would be after six months alone in there.









Mennonites. I don't recall any Mennonites in this area. At least I think they're Mennonites--maybe they're Hutterites.



I guess they're waiting for a ride. I wonder if it's a horse and buggy or a car? Some sects allow cars, some don't. You gotta ask though-- how do they decide which modern things are evil and which aren't? I can't.



Once, in a bus station, a guy asked me if I was a Mennonite. I was pleased with the mix-up. I guess I liked being mistakenly lumped into a group that has rejected modern ways.



The Mennonites wouldn't make that mistake though. I'd be considered as lost as the rest of this miserable society.







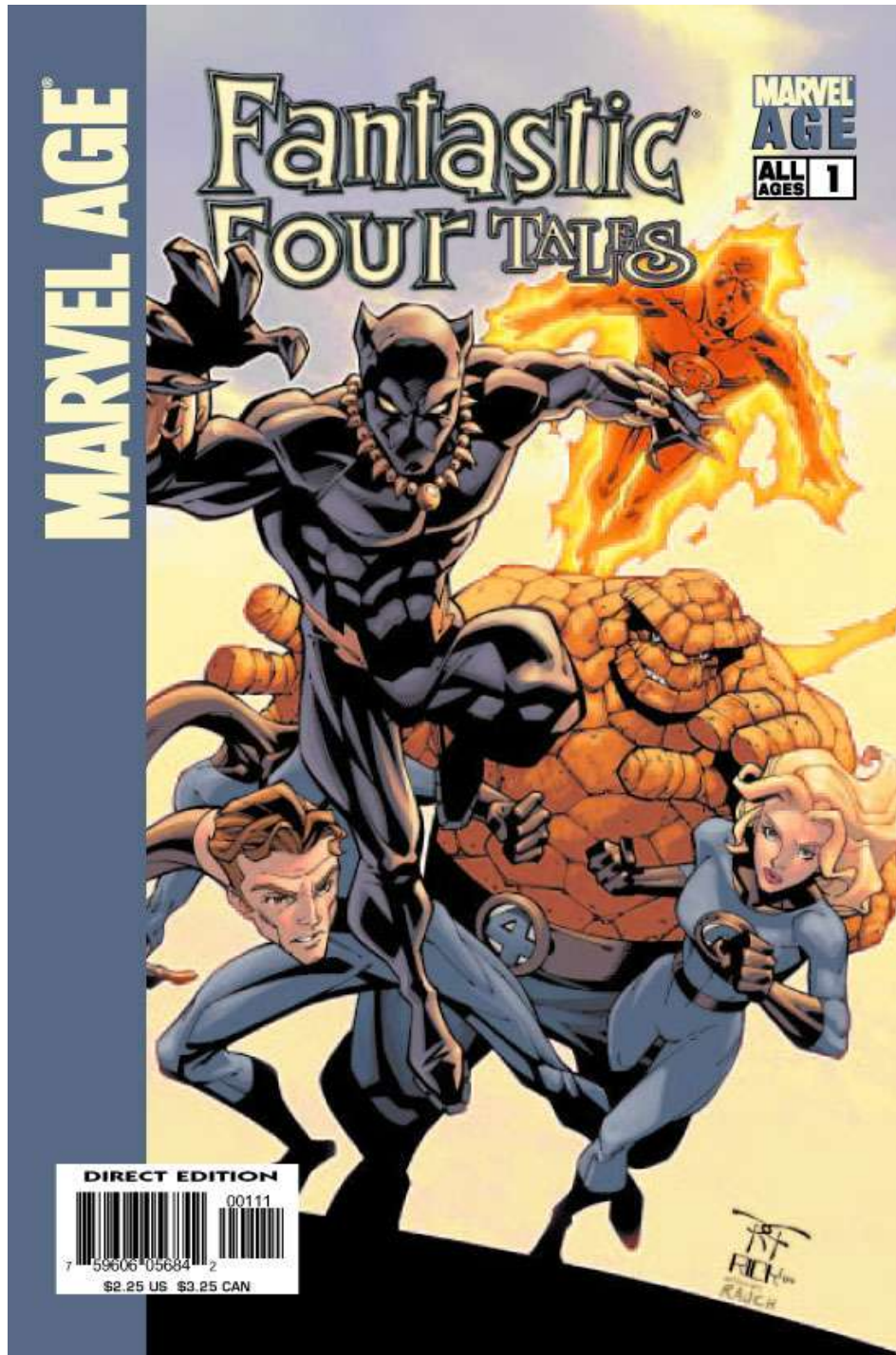




Appendix 19.3

“Fantastic Four Tales #1” by Brandon Thomas, et. al.

From: <http://www.milehighcomics.com/firstlook/marvel/mafft1/>





MARVEL





MARVEL



MARVEL



MARVEL



MARVEL





MARVEL

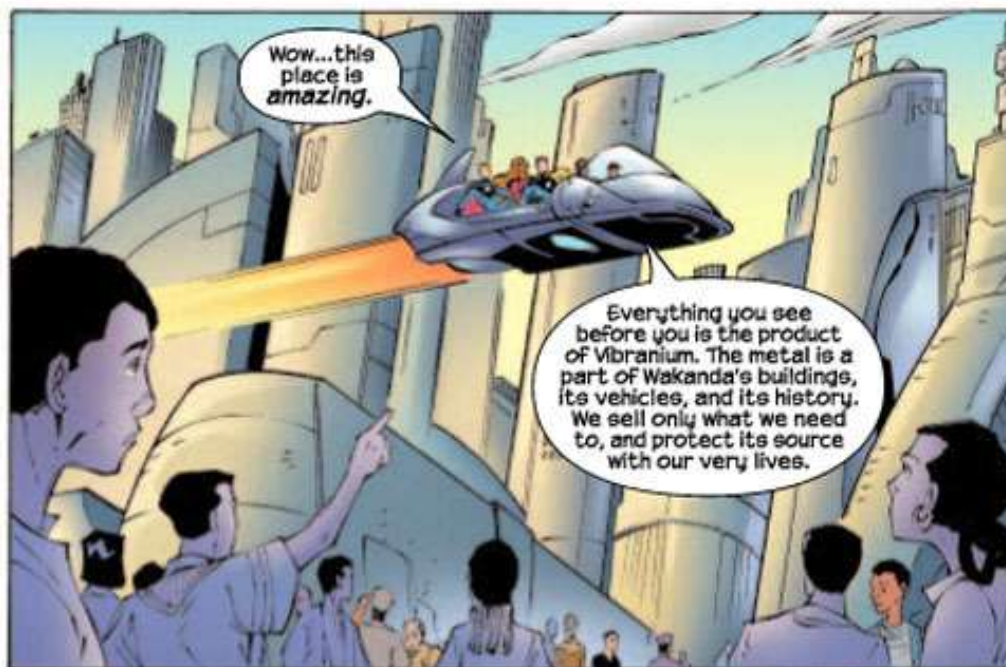




MARVEL



MARVEL





"He had created a terrible machine that could turn sound into living mass. Klaw's sound transformer was powered by Vibranium, and he was willing to do anything to get it.

"He brought soldiers here and set them to work, demanding that Wakanda fall before his might, ordering my father to give up the Sacred Mound and its contents. My father told him no...and...and...he paid the ultimate price.



"Klaw destroyed him right in front of me.

Father!
Father!!



"In that terrible moment, I became the new chieftain of the Panther clan, and it was up to me to defend our lands against these invaders.



"I used their own machines against them, in search of vengeance.

You will leave us in peace, Klaw, and you will pay for what you've done to T'Chaka, the warrior king!

MARVEL









MARVEL



MARVEL



MARVEL



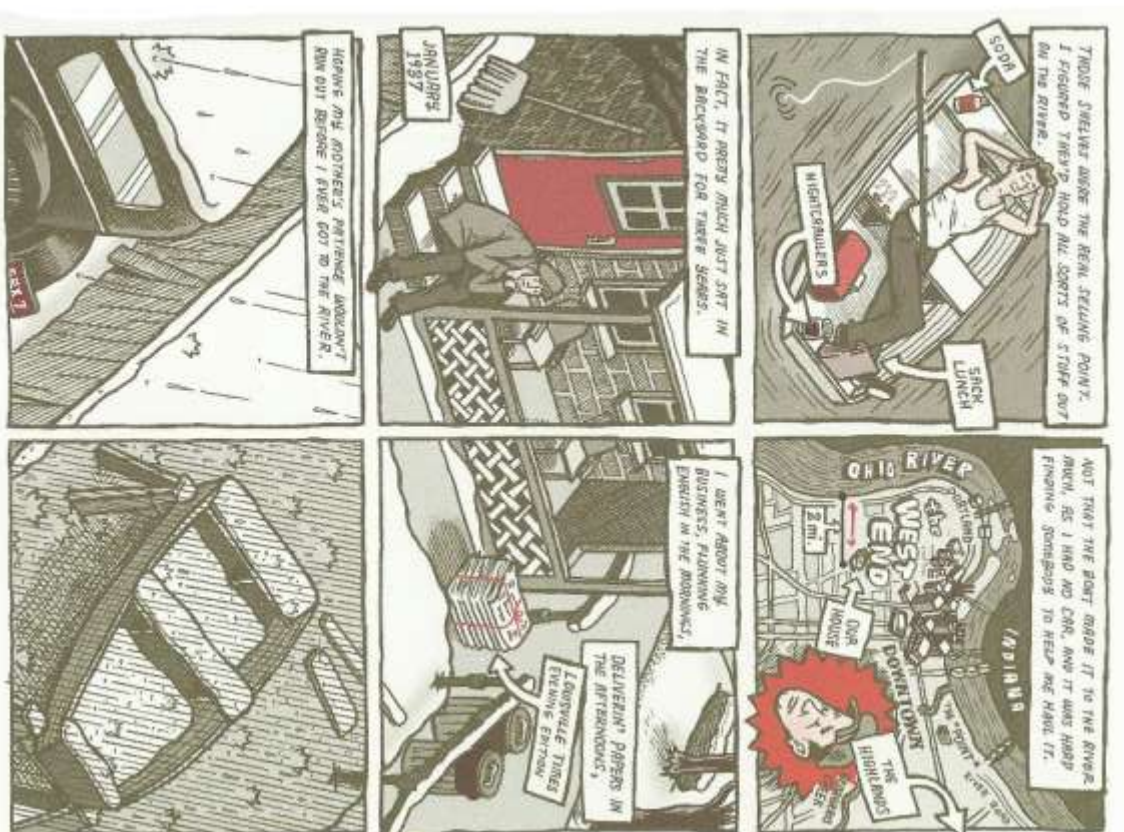
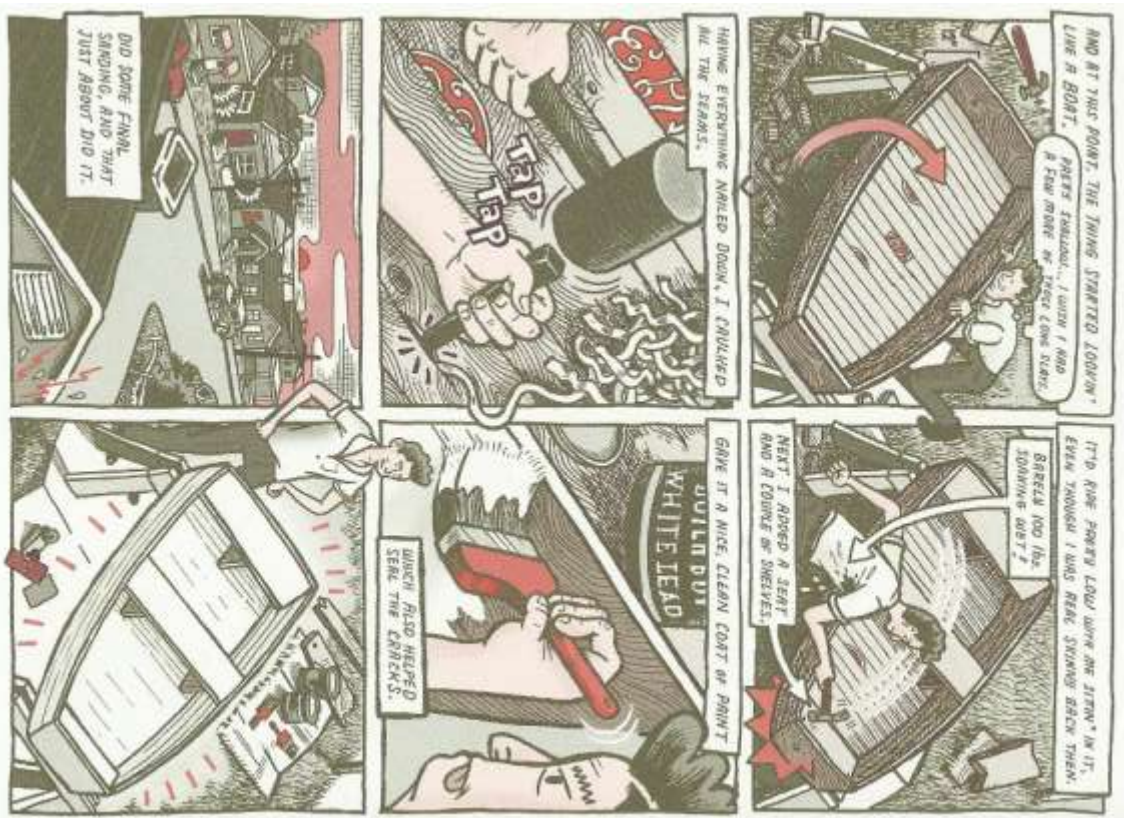


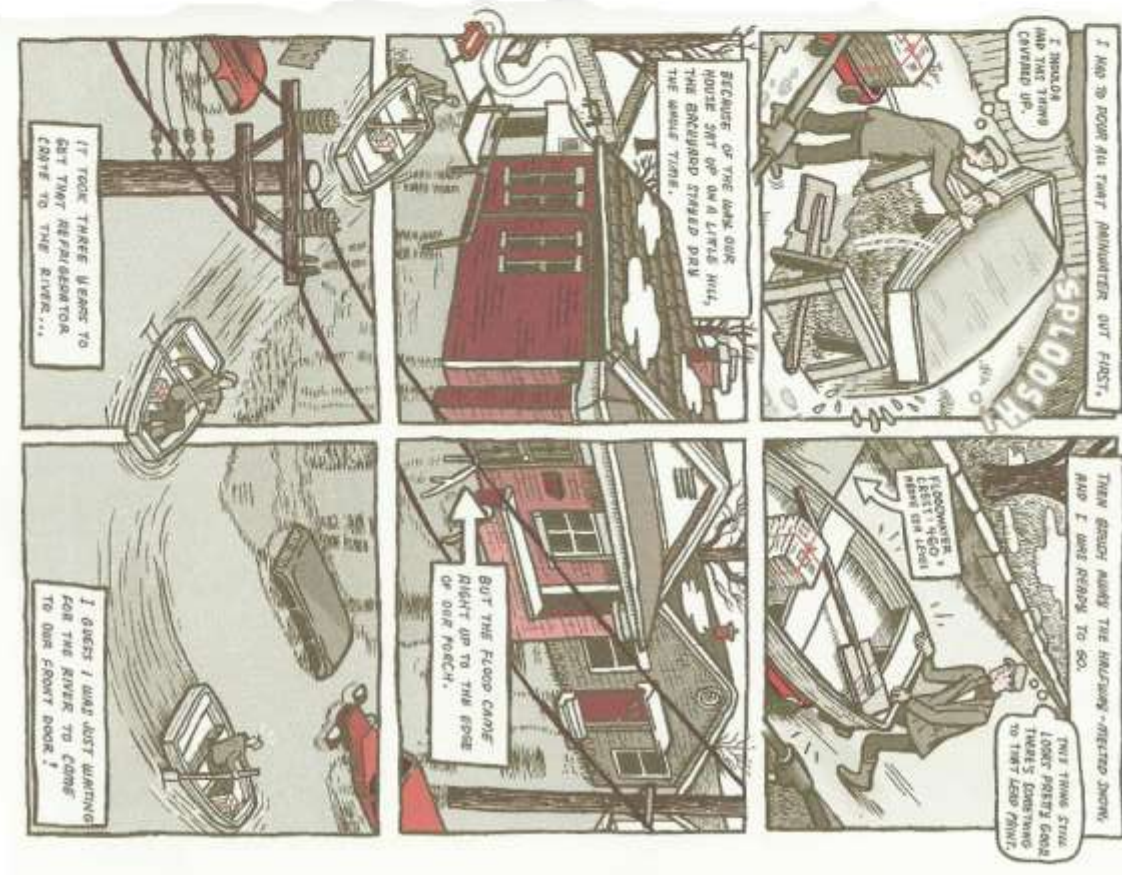
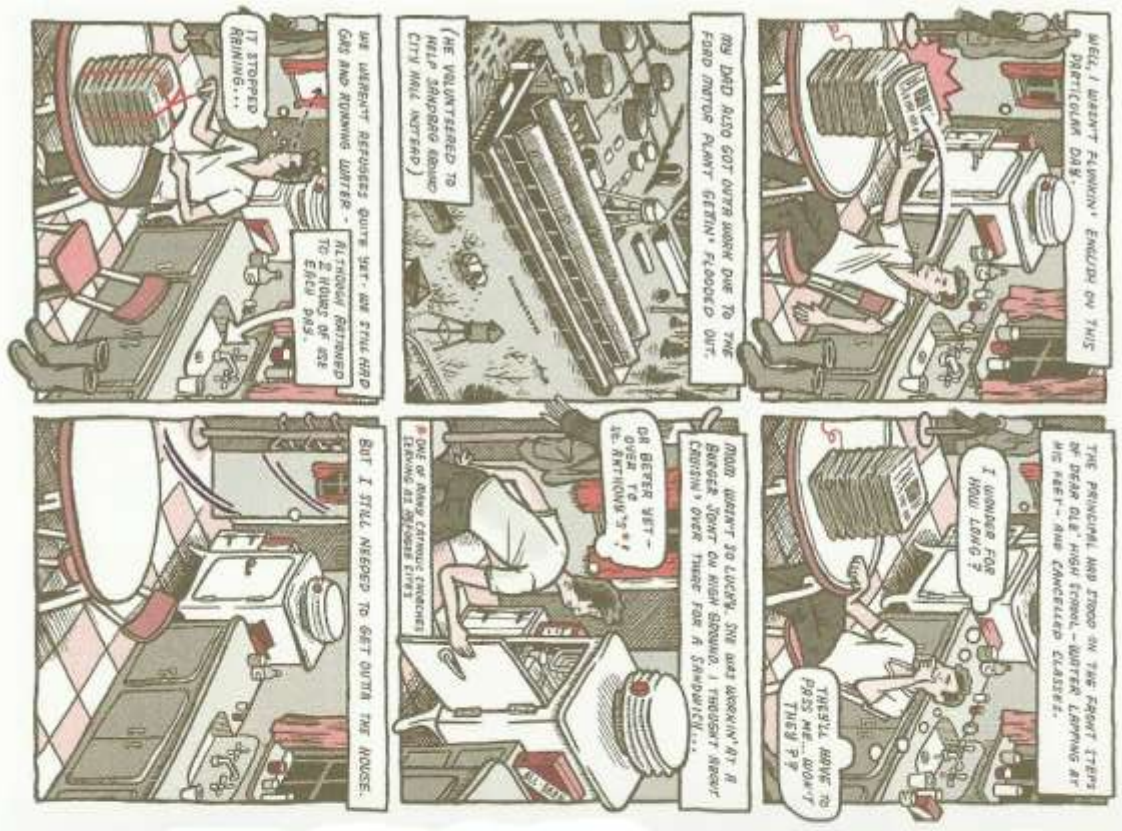
(2) The End.
MARVEL

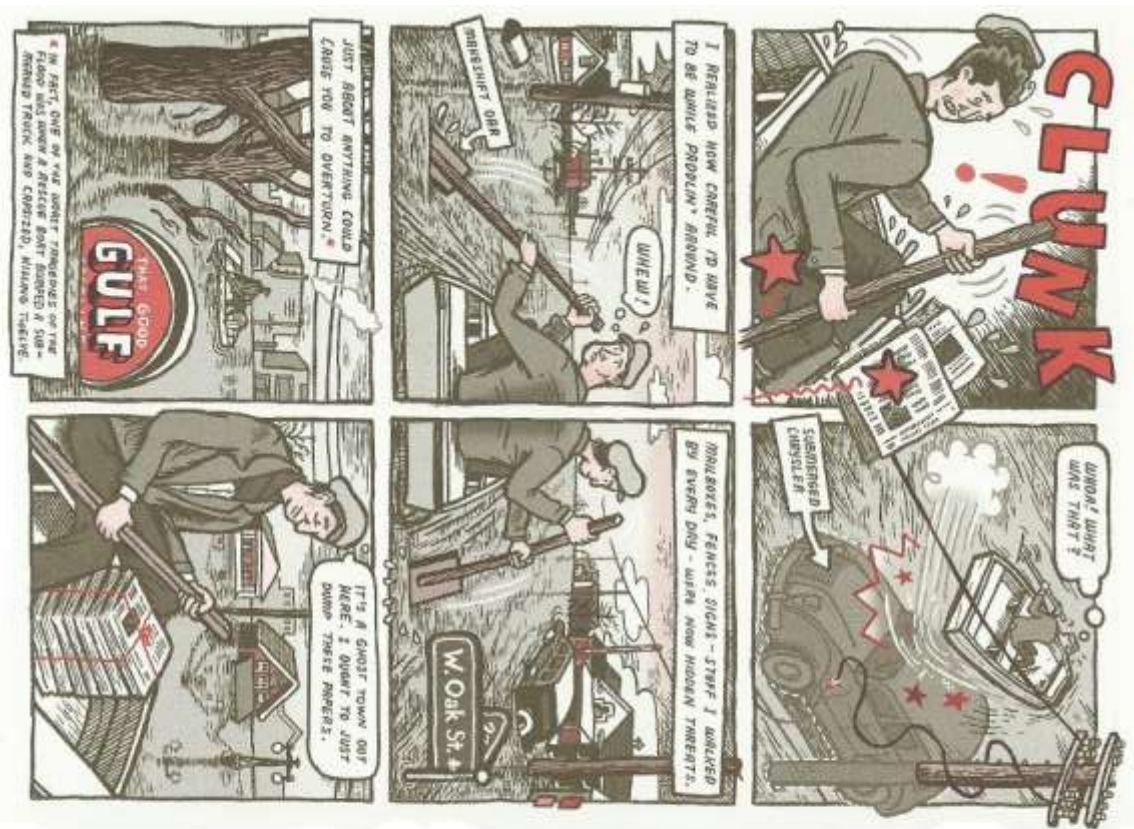
“Won’t Be Licked” by Dan Zettwoch

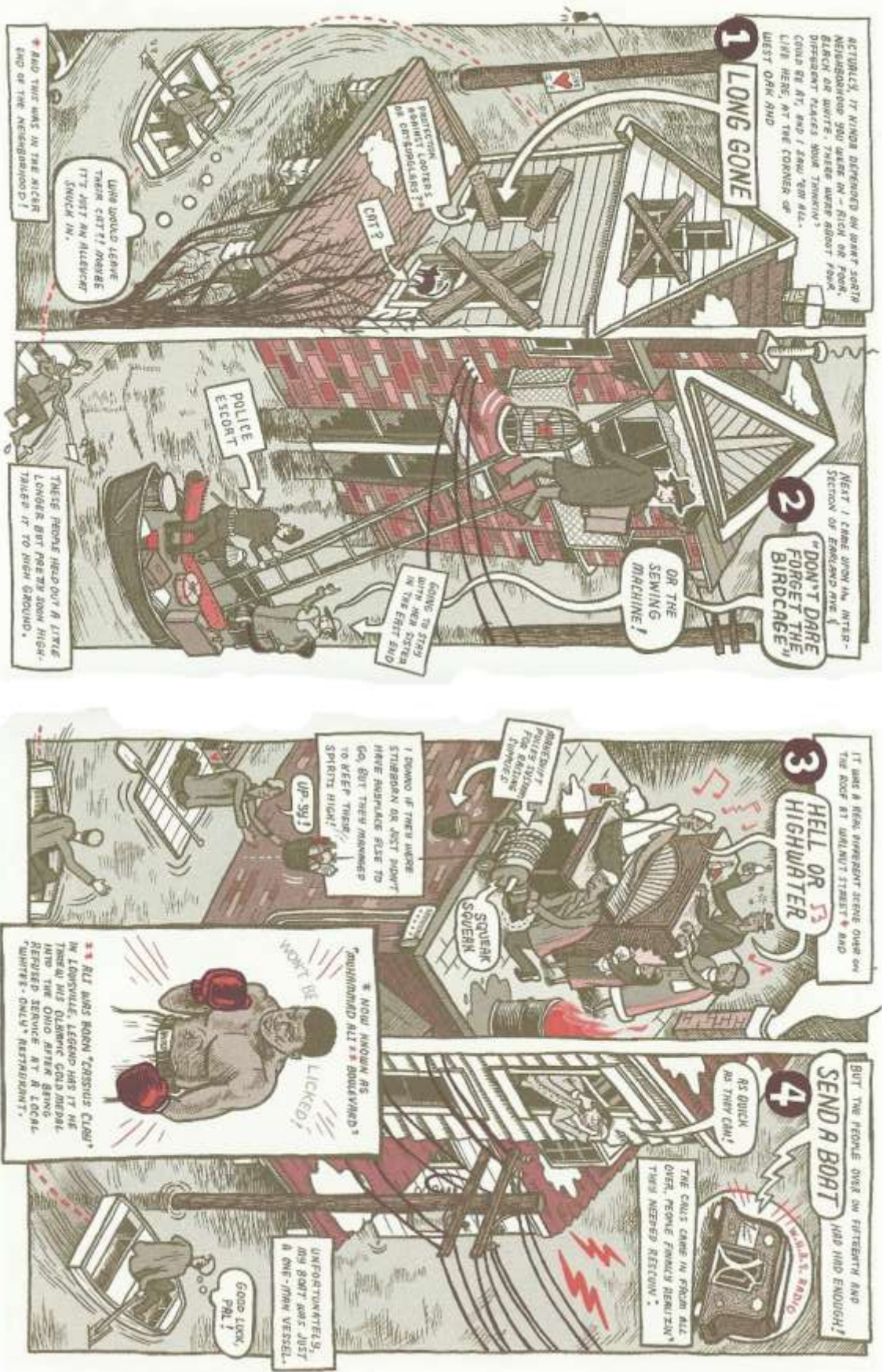
From: Ware, Chris (Ed.) *The Best American Comics* 2007. Boston: Houghton Mifflin, 2007. 287-316.

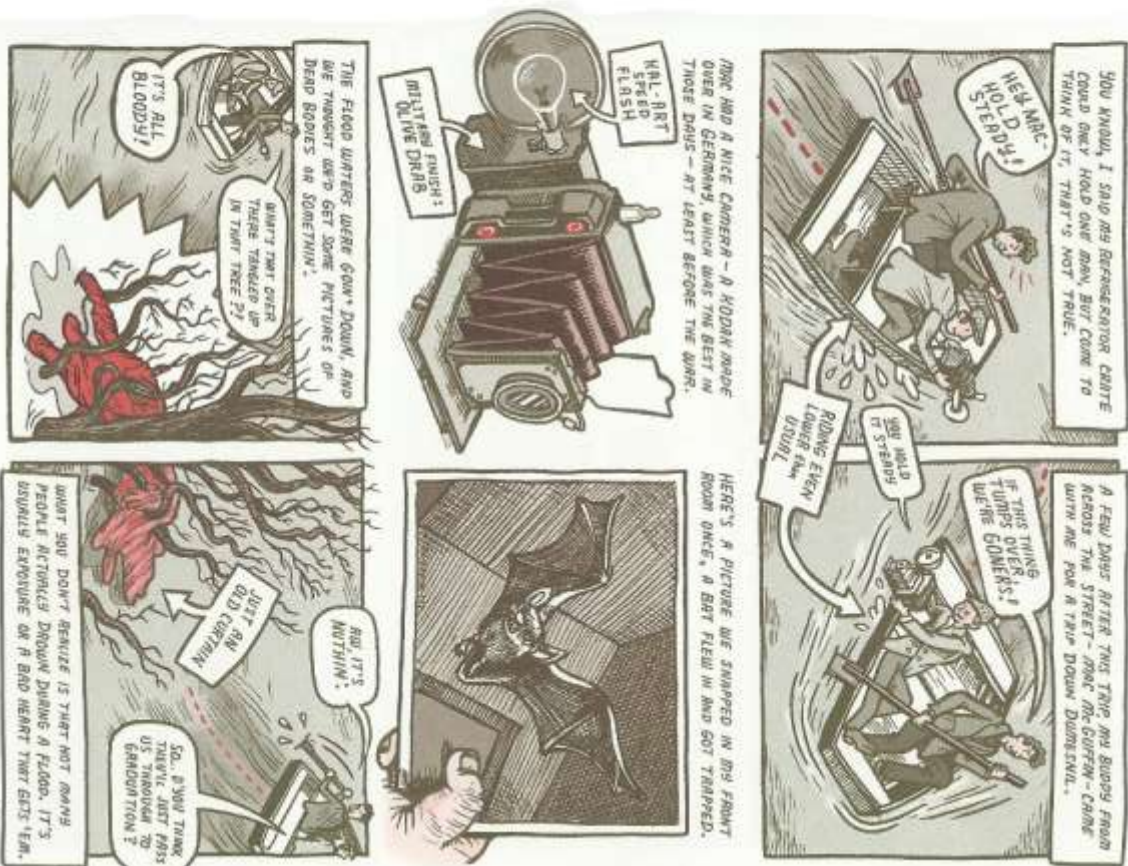
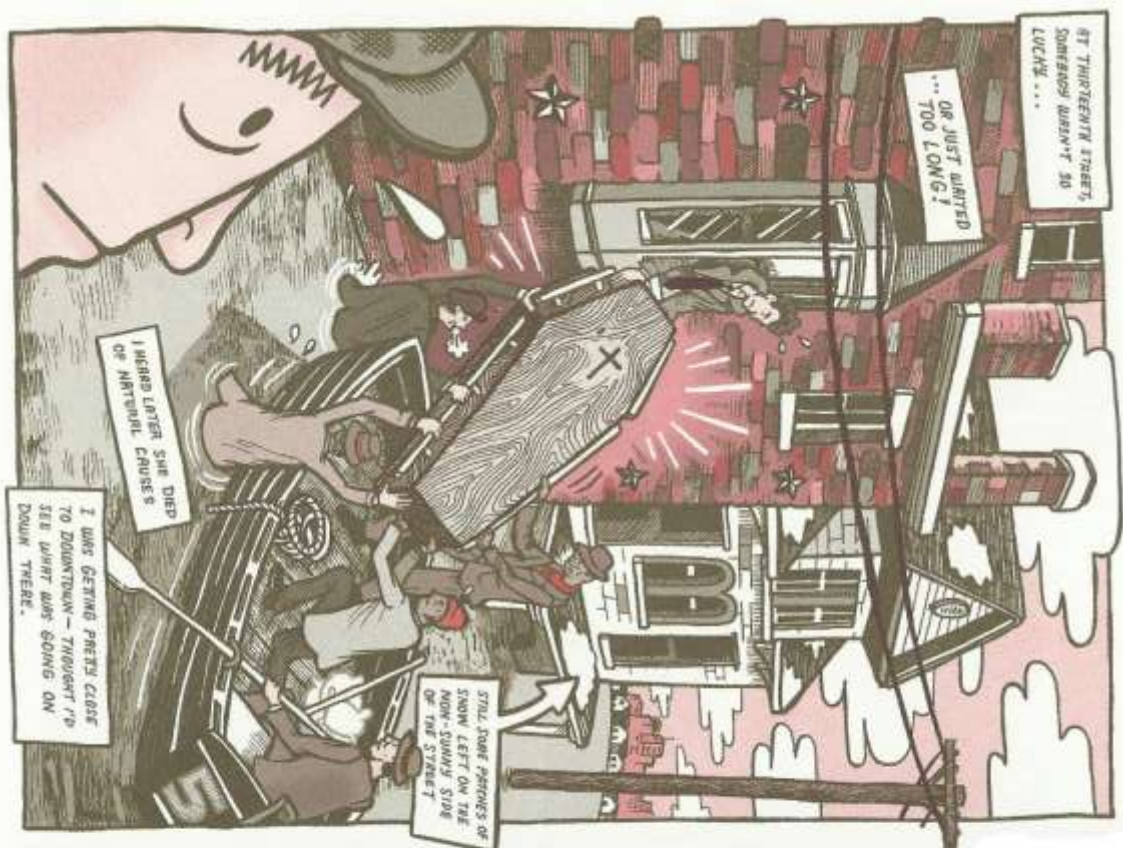


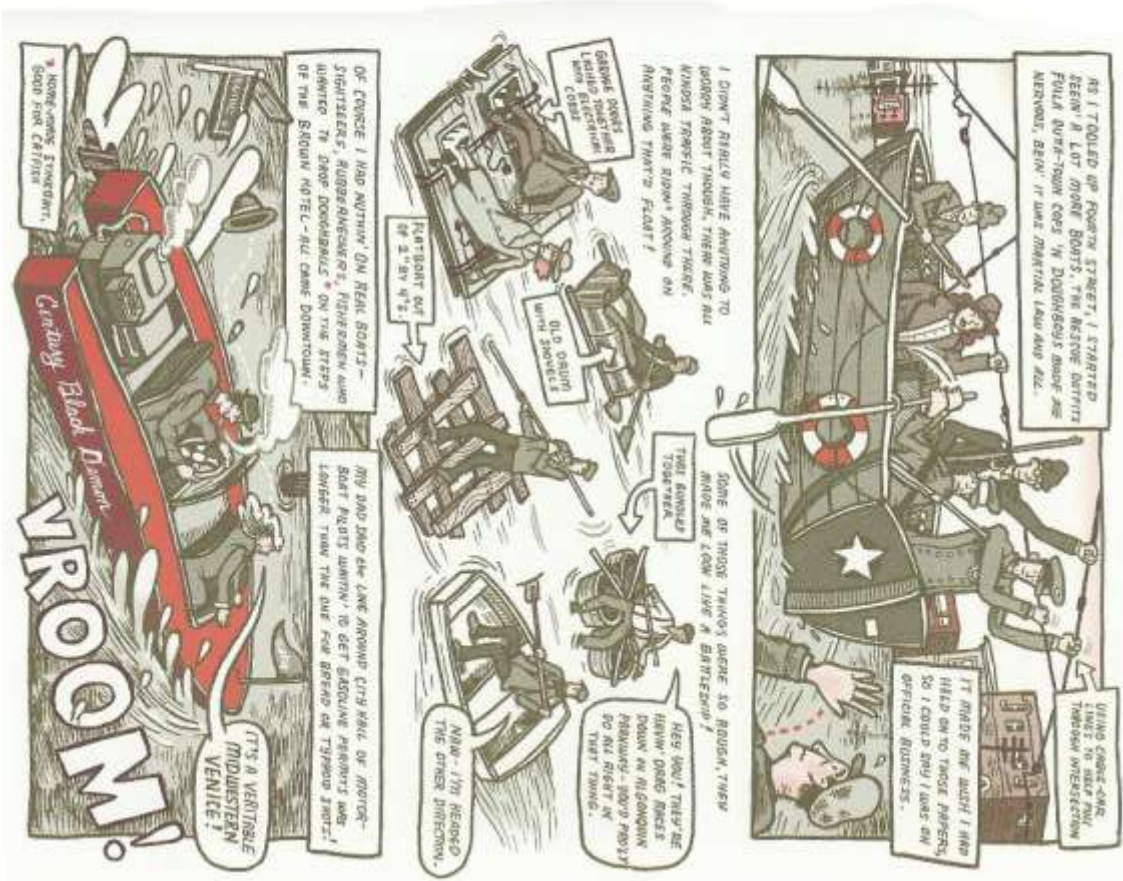
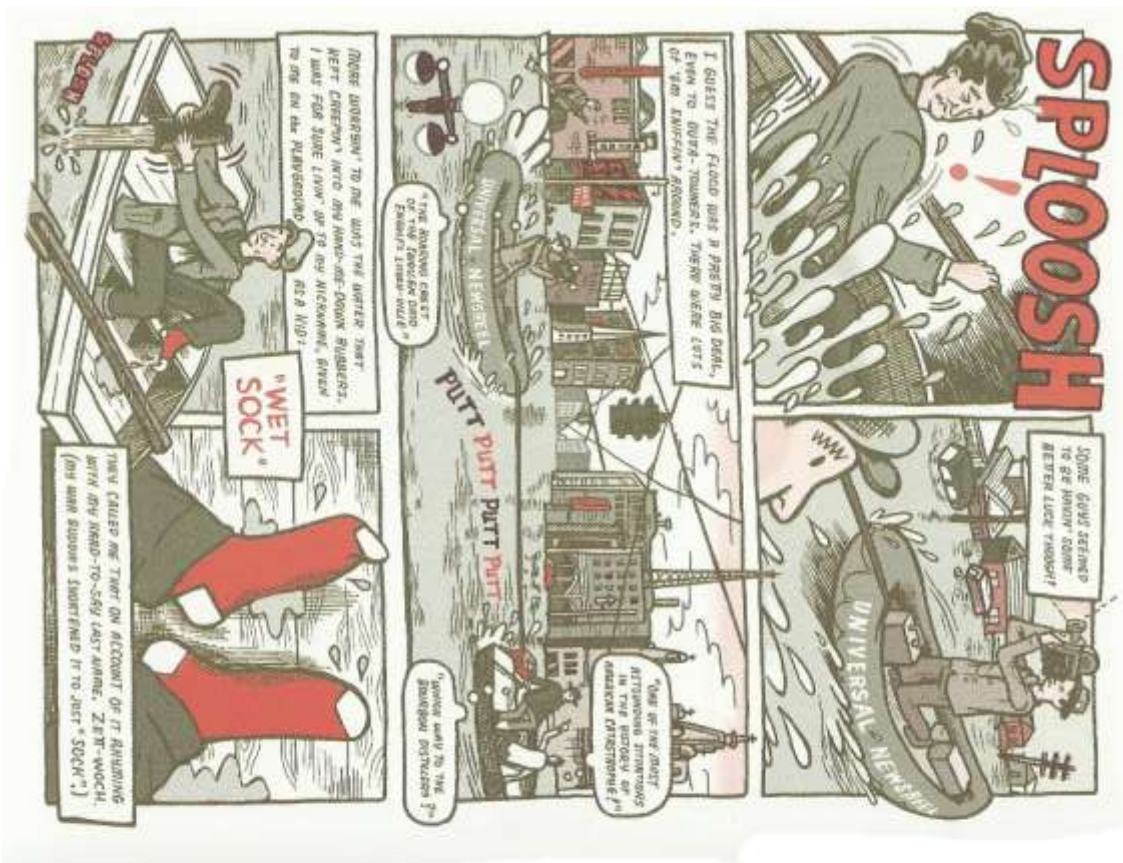


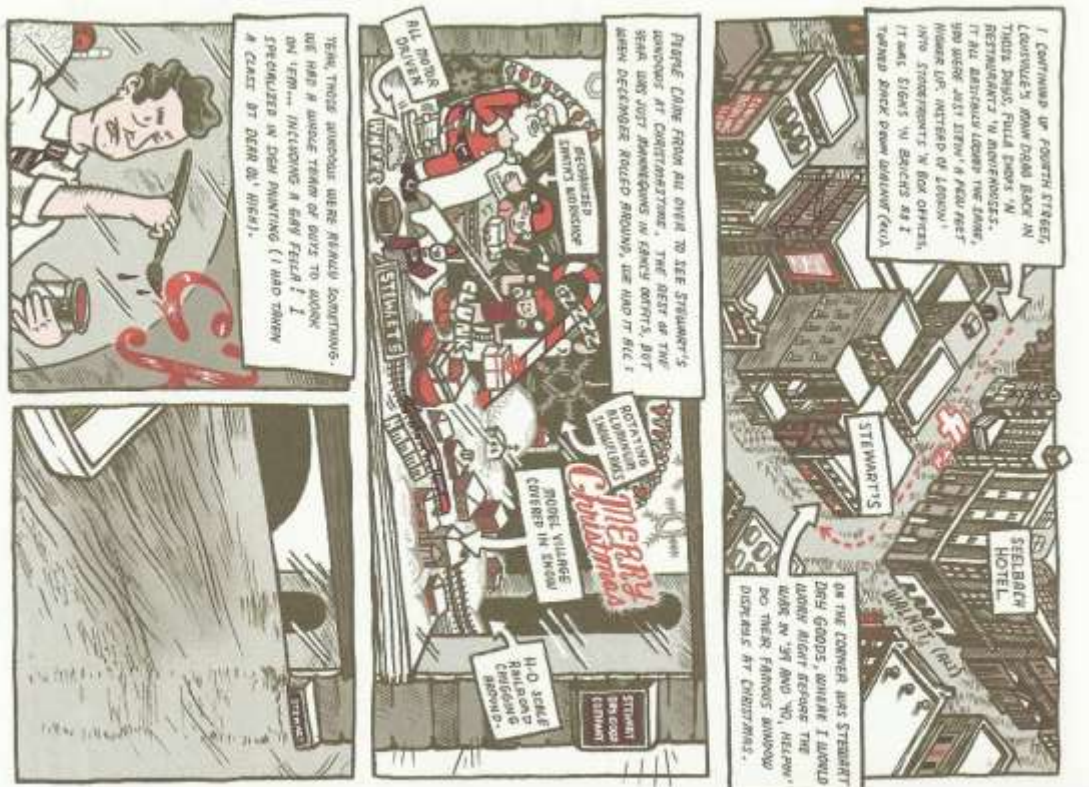












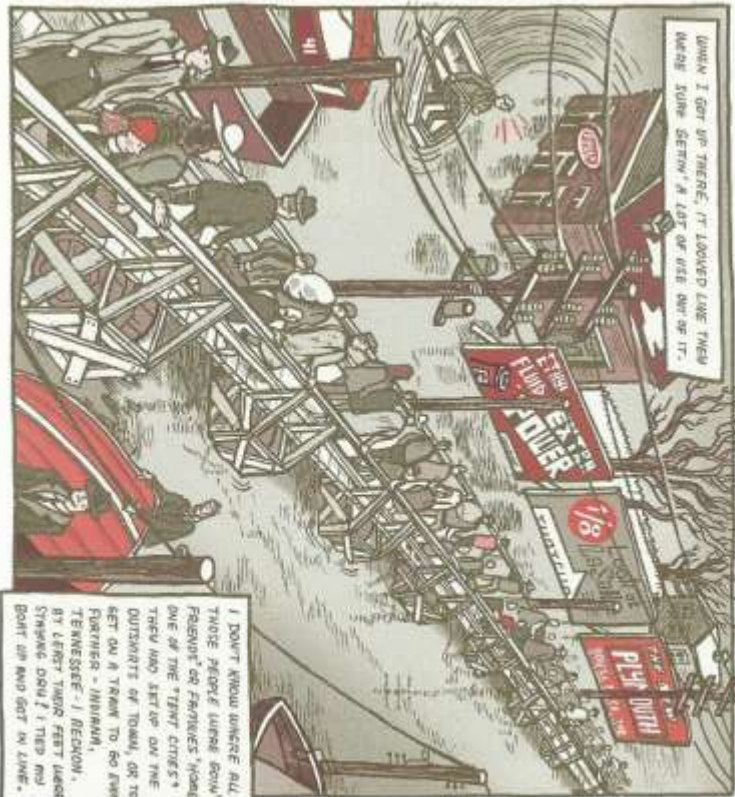


TO GET TO THE CAFE, I CUT ROCK OVER TO LIBERTY AND TRUTH TO JEFFERSON.

THESE CURRENTS ARE PUTTY TIGHT!



I'D GET TO TRY OUT THE FLOTTING BRIDGE. THESE BOAT CONNECTING DOWN TOWN TO THE HIGHLANDS, MAKING IT SO PEOPLE COULD CROSS THE FLOODWATER! ALL THE WAY TO BAXTER MANSION.



WHEN I GOT UP THERE, IT LOOKED LIKE THERE WERE SOME GETTY A LOT OF USE OUT OF IT.

I DON'T KNOW WHERE ALL THOSE PEOPLE WERE GOING. PRESENT ON FRONTS' HOMES, ONE OF THE 'TINY CITIES' THEY HAD SET UP ON THE OUTSKIRTS OF TOWN, OR TO GET ON A TRAIN TO GO FURTHER - INDIANA, TENNESSEE - I REMEMBER BY LEFT THEIR FEET LARGELY STAYING DOWN? I TRIED MY BEST AND GOT IN LINE.



I'D HEARD ABOUT THE BUILDING OF THE BRIDGE ON THE RAMP, AND I WAS SOOTH EXCITED TO WALK ON IT. PLUS, IT'D PROBABLY BE FASTER THAN PROBABLY.



THEY STARTED WITH A BUNCH EMPTY WASHED BARRELS DONATED BY LOCAL DISTILLERIES.



THEY THEN CONSTRUCTED WOODEN SUPERSTRUCTURES FOR BITS OF THOSE FLOATING BARRIERS.



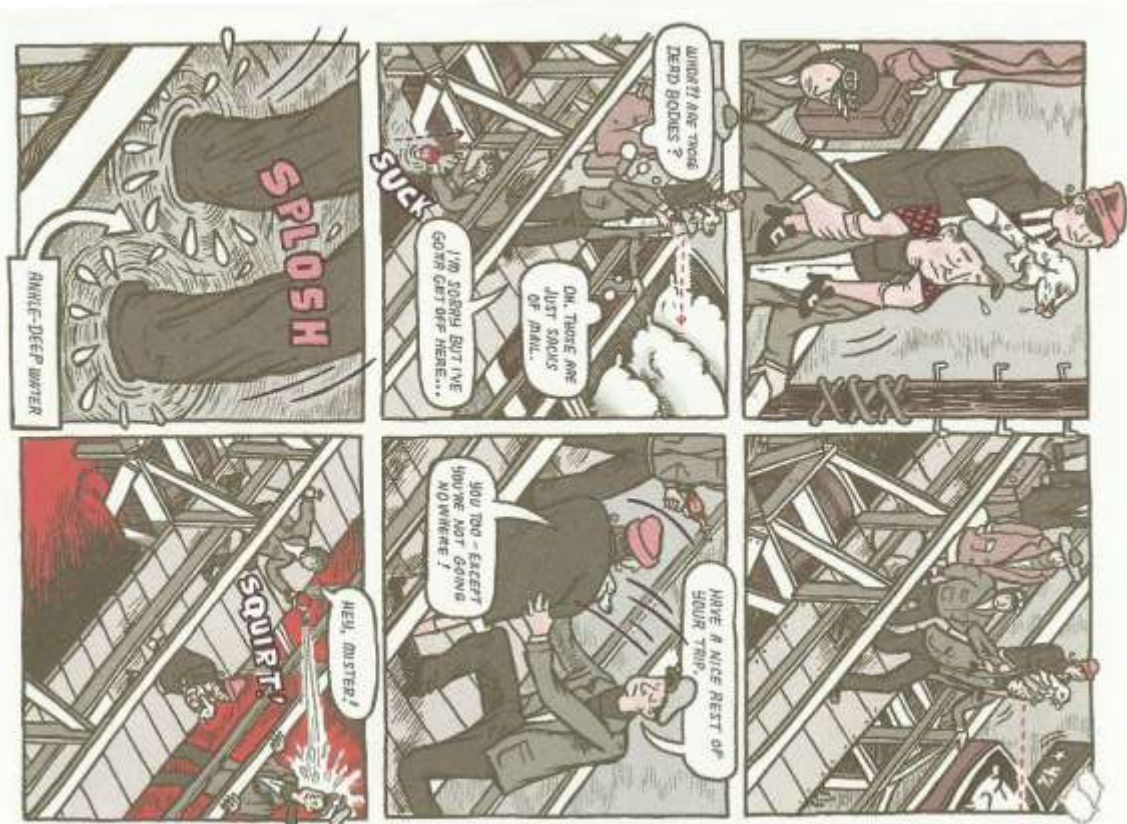
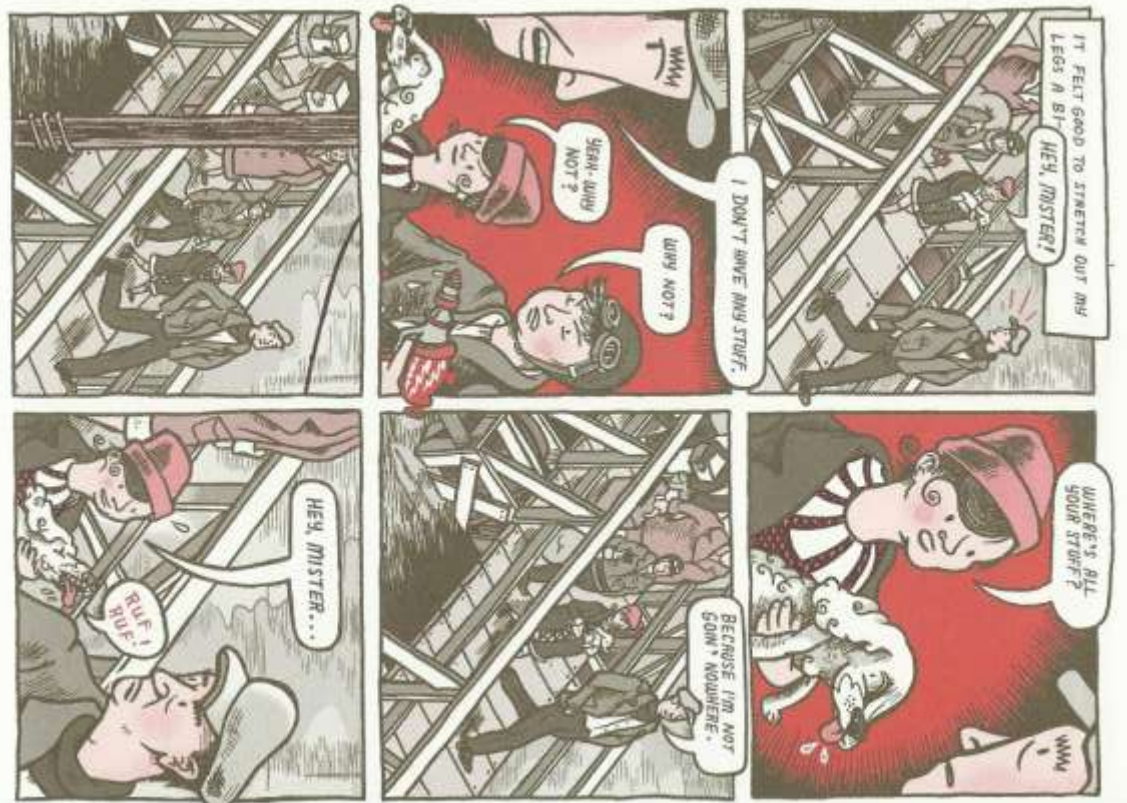
THEY TIED THESE PONTONS TO TELEPHONE POLES WITH CABLE TO KEEP THE BRIDGE STEREO AND RUNNING IN A STRAIGHT LINE.

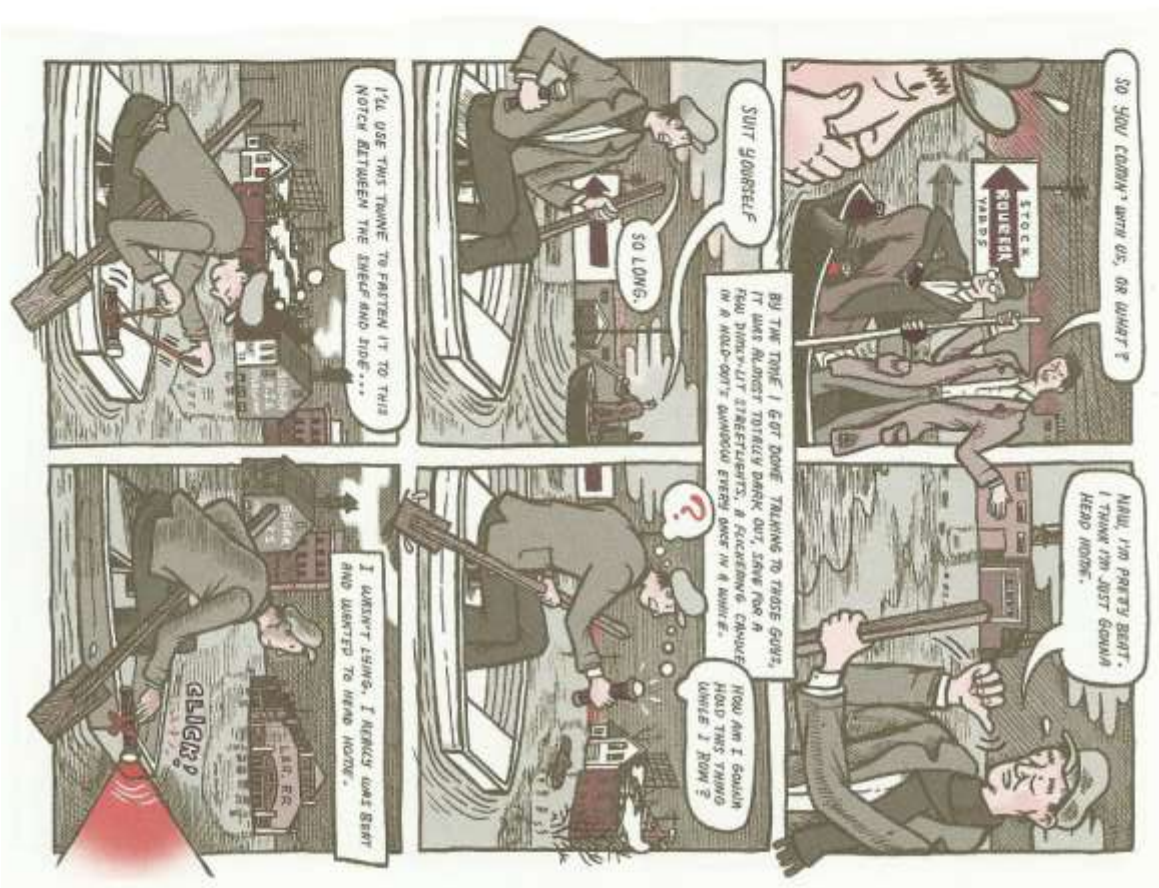
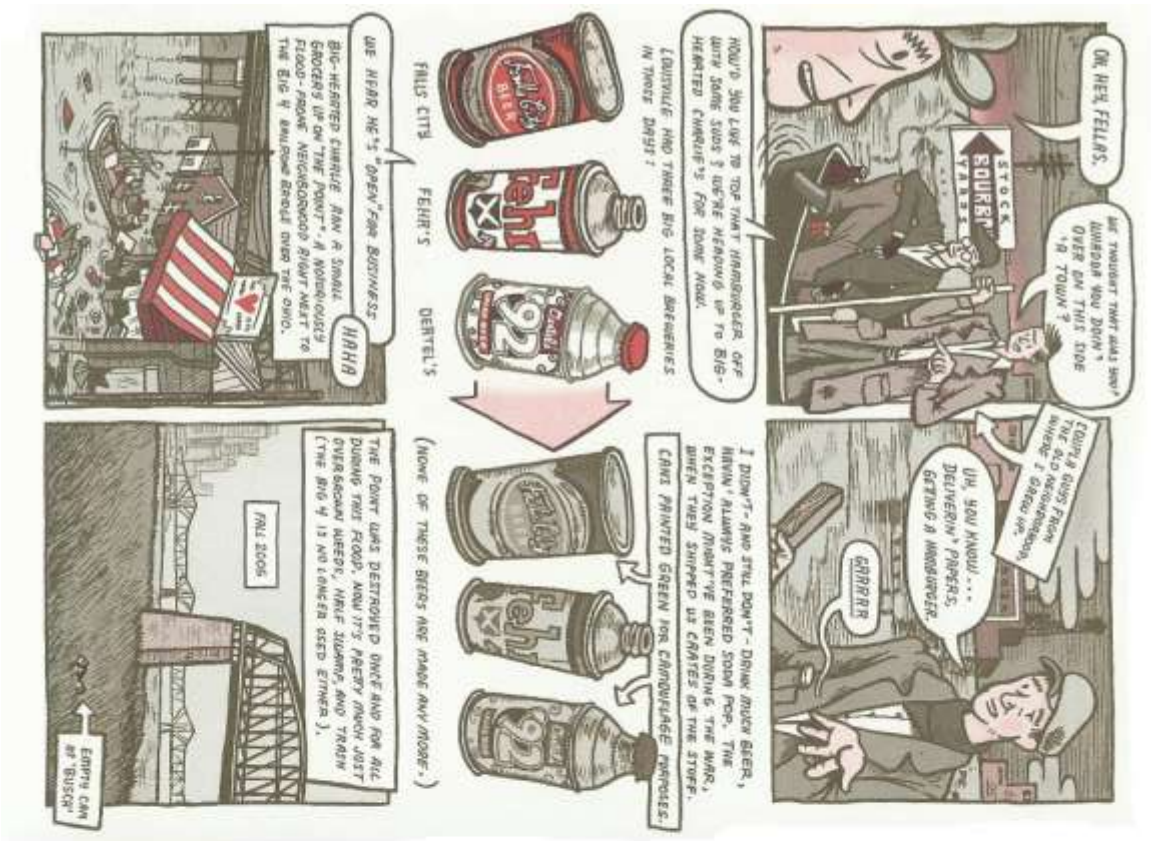


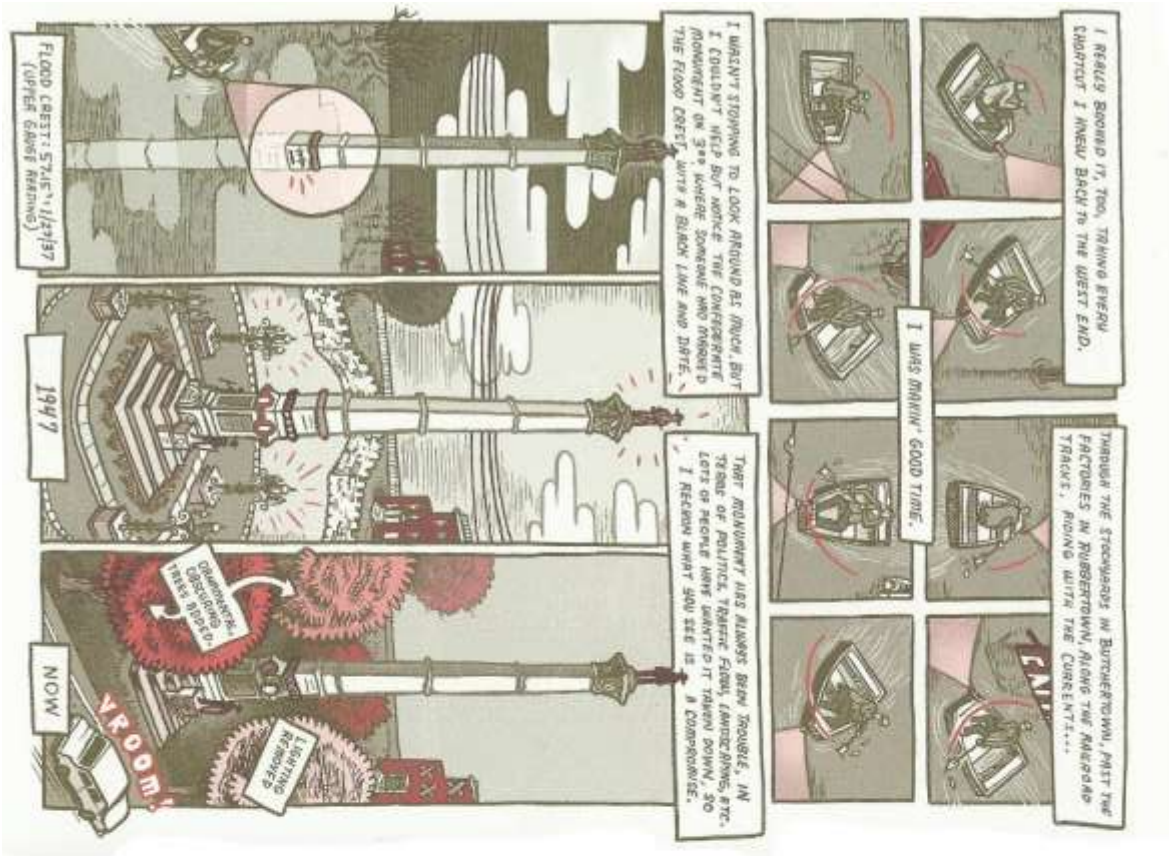
NEXT THEY LAID PLANKS DOWN ALONG THE FULL LENGTH OF THE BRIDGE - OVER A HOLE!

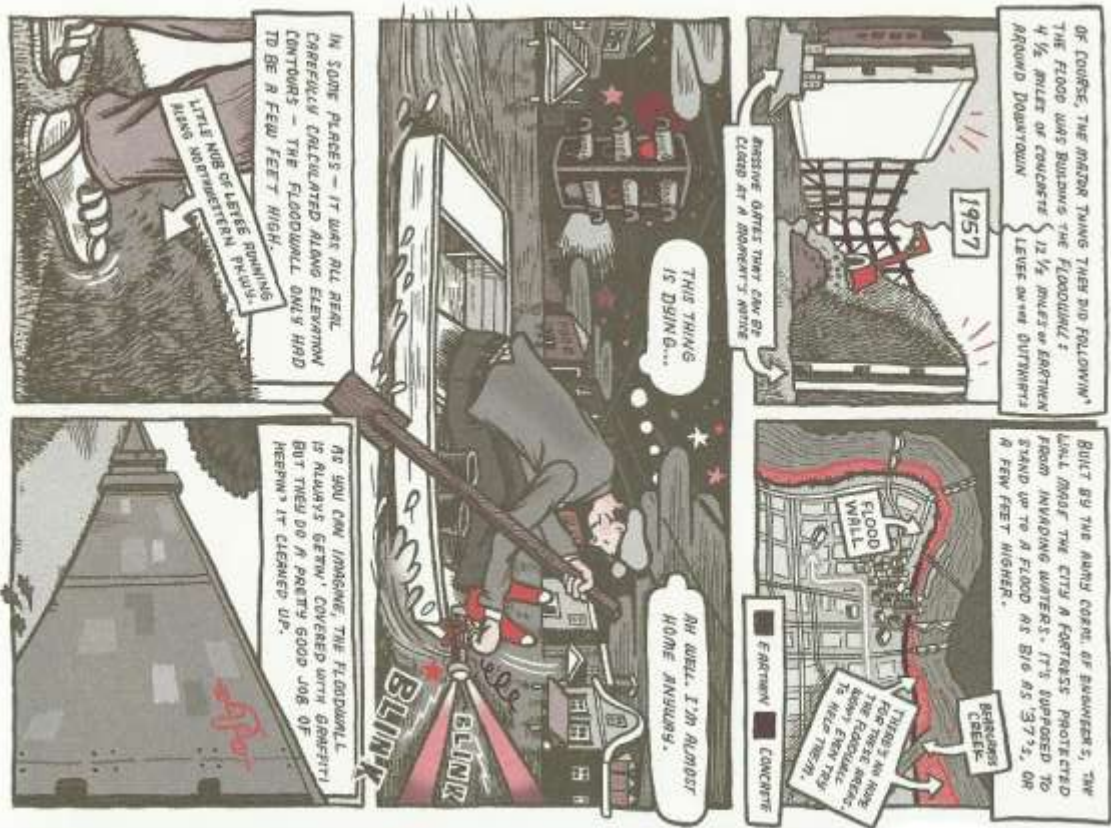


SOME MORE SAWDUST AND HANDSAWS AND IT WAS READY FOR THE EXPOS!











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- ZETWOCH, DONALD. ASSORTED PHOTOGRAPHS OF LOUISVILLE'S WEST END AND THE OLD HOUSE. UNPUBLISHED, 2005.

WON'T BE LICKED!



BUCK ROGERS
LIQUID HELIUM TOY
SQUIRT GUN, 1935

Name: _____

Comics Carousel

With your group, discuss and answer these questions:

Station # 1: "People Around Here"

1. What type of conflicts do these comic feature?
2. What are some of the settings in these comics?
3. Do these settings add meaning to the comics?

Station # 2: *It's a Good Life . . .*

1. What type of conflict does this comic feature?
2. What are some things that this character reveals about his personality?
3. How is the main character different from the others in this comic?

Station # 3: "Fantastic Four Tales"

1. What type of conflict does this comic feature?
2. How does this conflict drive the plot?
3. What is the climax of this story?

Station # 4: "Won't Be Licked"

1. What type of conflict does this comic feature?
2. How does this conflict drive the plot?
3. How is the mood of this comic set by the use of colour?

LESSON 20

MINISTRY EXPECTATIONS:

Strand(s): Reading and Literature Studies, Writing

Overall Expectations:

- Reading and Literature Studies – 1. Reading for Meaning
- Reading and Literature Studies – 2. Understanding Form and Style
- Writing – 4. Reflecting on Skills and Strategies

Specific Expectations:

- Reading and Literature Studies – 1.7 Evaluating Texts
- Reading and Literature Studies – 2.3 Elements of Style
- Writing – 4.1 Metacognition

ENDURING UNDERSTANDING ADDRESSED:

- Students will know that narrative progression includes a rising action, a climax, and a falling action
- Students will know that setting and mood can add meaning to a story
- Students will know that narratives are constructed around conflicts
- Students will understand that context and ideas can be derived from visual cues
- Students will learn that planning and revising improves the quality of creative writing
- Students will understand that readers are co-creators of texts (bring their own understandings to generate unique meaning)

ESSENTIAL QUESTION(S) ADDRESSED:

- Have students been successful in this unit?
- What were the strengths and weaknesses of this unit, and how can it be improved?

KNOWLEDGE :

- Students will put into use key concepts learned throughout the unit (plot structure, setting, character, conflict) in reading peers' work.

SKILLS:

- Reflecting on critically on their own learning and working throughout the unit
- Reading original creative texts, with an eye to offer positive feedback

DIFFERENTIATED INSTRUCTION:

1) *Readiness* – Students should now be comfortable with narrative elements and reading visual texts, based on the work they have completed throughout the unit.

2) *Interest* – This lesson is about sharing students' work with peers, and offering praise and feedback on student successes in their Culminating Activity. Students are given the chance to view their peers' projects, and to "show off" their accomplishments.

3) *Learning Profile/Style* – The goal of this lesson is to create a community of support and praise in the classroom which will allow every student a chance to feel valued and successful. Students are also given a chance to express their opinions, concerns and learning needs to the teacher through a "Marking the Teacher" comment card.

ASSESSMENT TOOLS/ STRATEGIES USED: <ul style="list-style-type: none"> • Culminating Assignment – “Create Your Own Graphic Novel” (AofL) – Teacher evaluates using Evaluative Checklist (APPENDIX 4.5) • Student Self-Assessment Checklist – (AofL/AasL) • Peer comments during “What’s Good?” Discussion (AforL/AasL) • Marking the Teacher comment cards (AforL/AasL) 	
LEARNING GOALS: <ul style="list-style-type: none"> • Demonstrate and validate student contributions and successes. • Reflect critically on your working habits and your writing process. • Be a critical consumer of information by evaluating the teacher’s performance. 	
MATERIALS/RESOURCES/PRE-PLANNING: <ul style="list-style-type: none"> • The classroom should be arranged in a large circle, so that students can look at each other when sharing praise in the “What’s Good” Discussion. • The teacher must make enough copies of APPENDICES 20.1 and 20.2 for every student in the class. 	AGENDA: <ol style="list-style-type: none"> 1. Sharing your Graphic Novels 2. Handing in your Graphic Novels 3. What’s Good? 4. Self Assessment 5. Wrap Up & Marking the Teacher!
MINDS ON: <i>30 minutes</i> <ul style="list-style-type: none"> • Time will be given at the start of class for students to share their work with their peers (the teacher will stress the importance of handling peers’ work with care, so as to not crease, smudge or otherwise damage work before it is submitted). • (The teacher should also actively participate in the sharing, and read students’ work.) 	
ACTION: <i>35 minutes</i> <ul style="list-style-type: none"> • After the peer sharing session, the students will submit their Graphic Novels to the teacher for evaluation. • Sitting in a large circle, the class will then conduct a “What’s Good?” Discussion of each others’ work. In the “What’s Good?” Discussion, students are only allowed to offer positive comments on their peers’ work. The teacher can either go around the circle, asking every student to give one piece of praise to another classmate, or the teacher can open the floor to volunteers. (The conduct of this discussion can be left to the teacher’s discretion, based on her/his professional judgement and knowledge of the students.) The teacher may wish to begin by modelling the use of praise. • Once the discussion has concluded, the teacher will distribute the Collaboration Self-Assessment Checklist (APPENDIX 20.1), for students to complete individually in class. 	

CONSOLIDATION: *10 minutes*

- Once students have completed their self-assessments, the teacher will bring the unit to a close with a final, open discussion of any outstanding ideas or questions which remain from the unit.
- The teacher will distribute the Marking the Teacher Card (**APPENDIX 20.2**), which the students will complete and submit at the end of class. The teacher should stress to the students that these cards are anonymous and will have no effect on their grades.

ACCOMMODATIONS & MODIFICATIONS:

- Student(s) with an LD may use assistive technology or a scribe in writing self and teacher-evaluations.
- Student(s) with hearing impairment will sit close to teacher and have instructions repeated.
- Student(s) with LDs, and/or ELLs, may work with a “buddy” or educational assistant when reading peers’ work.
- Selective grouping should be employed, using teacher’s discretion, based on student needs.

REFLECTION:

- **The teacher should read the “Marking the Teacher” comment cards carefully, and seriously consider students concerns and ideas for future planning.**
- **The teacher should consider publishing an anthology and/or creating an online repository of students’ graphic texts.**

APPENDICES:

APPENDIX 20.1 – Collaboration Self-Assessment Checklist

APPENDIX 20.2 – Marking the Teacher!

Appendix 20.1

Name: _____

Culminating Activity: Collaboration Self-Assessment Checklist

Use this checklist to report on how well you worked in your group.

	Consistently	Sometimes	Rarely	Never
I participated fully in all group activities.				
I assumed leadership in an appropriate way when necessary to make sure we created a good comic strip/graphic novel.				
I listened carefully to what my group members were saying.				
I gave my group members constructive feedback.				
I did my fair share of the work.				
I completed my assigned tasks on time.				
I treated my group members respectfully, even when I disagreed with them.				
I maintained a positive attitude about the project even when we were faced with challenges.				
Self-Reflection				
What did you do well? What could you improve?				
Would you like to work in a group with someone like you? Why or why not?				
Grade:	/10			

Marking the Teacher!

Based on the *Graphic Novel* unit you have just finished, give your teacher a mark out of ten on each of the following categories:

- | | |
|---|-----|
| 1. Clear instructions | /10 |
| 2. Interesting lessons | /10 |
| 3. Challenging material | /10 |
| 4. "Create Your Own Graphic Novel" Assignment | /10 |
| 5. Fun | /10 |

What was one thing you really liked about this unit? _____

If you had to teach this unit, what would you have done differently? _____
